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The ART DIGEST #8

THE NEWS AND OPINION OF THE ART WORLD



Alicia:

Eugene Speicher

A Popular Choice at Carnegie,
Now Praised in St. Louis

See Page 13



View of Mount Antone

LANDSCAPES OF VERMONT

Still Life and Portrait Studies
by

HERBERT MEYER

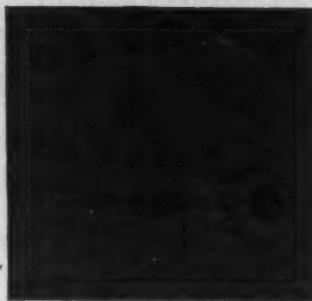
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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

French Magazine Racket

PERIODICALLY, every few years, the editor of THE ART DIGEST is compelled to write (or rewrite) the following editorial; the caption remains the same, "French Magazine Racket." Sounds a little "spicy," but it is merely a blunt "naming names" exposé of a "puff-sheet" scheme that has been preying upon American artists, mostly unknowns, since before I was born. And because artists, like all humans, possess a measure of vanity and a driving urge for recognition, the racket has been surprisingly lucrative.

If you were listed (with address) as an exhibitor this Fall at the Allied Artists of America or the Philadelphia Watercolors and Miniature annuals (other shows pending), the chances are in your favor that you received this letter:

Dear Sir:—Our editor has pointed [out] to us [a] certain number of exhibitors of the Allied Artists of America in New York to whom he proposes to devote an article giving a biographical review.

For this reason and in order to complete our writing [writing], we should be glad to have some notes concerning your artistic career and outlook.

This information may be supplied to us either in written notes, newspaper articles, accompanied, if possible, by photographs or engravings, or, if preferred, you may answer to the questionnaire that you will find herewith.

Yours faithfully,
The Secretary to the Editor.

The name of this publication is *La Revue Moderne*; the secretary's telephone is Louvre 51-02.

Exactly four years ago, Jan. 15, 1935, I wrote an editorial describing in minute detail the inner workings of the "puff-sheet" magazines. Despite a lawsuit that never materialized and the loss of three subscribers who had taken the bait, I precociously congratulated myself on a constructive crusade—and then came this recent relapse.

In the field of art journalism it is well known that the easiest way to "quick money" is to publish a prostitute—known in the printing trade as a "puff-sheet." The slogan is "all the news fit to the print—at a price." Yes, your news appears in print (after receipt of your check), but the edition is limited to the copies you want to buy to distribute among your friends.

If you have anything worth while to give the world, your own newspaper critics will be the first to discover it—and you can't give them one cent of "graft."

Remember, you can buy a whole bag of sawdust for five cents.

Problem of the Competition

BEHIND the Clay Club's exhibition of "Competition Models" (reported on page 9) lies one of the most perplexing problems now facing American sculptors and painters—the problem of the open competition.

These competitions, sponsored by the Treasury Department, have been a godsend to contemporary art. They have broken the charmed circle of the favored few who year after year

carried off these commissions and thus stifled younger talent; they have been fairly conducted and, on the whole, judged by competent jurors; they have given the taxpayers much excellent art. The problem is that they have been *too successful* in their objective, have drawn too many entries (some artists work on three or four competitions simultaneously to the entire exclusion of art for exhibition), and they have wasted without recompense too many artist-hours.

Under the Treasury Department system, now being followed by private enterprise, a competing sculptor must submit a model conforming to architectural specifications, and then crate, insure and ship it at his own expense. His chance of winning is generally one in 200 (with painters it is even higher), depending on the competition's dollar value. The losers have only an unwanted model on their hands to remind them of lost time, money and talent.

Artists are beginning to grumble and Washington, sincere in its efforts for art encouragement, is starting to worry.

One solution might be to panel off the artists into groups of about 50 by raising regional qualifications or by limiting the artist's entries. An alternative is to give recompense to entries for expenses to, say 25 out of 200 competitors picked by the jury. This would involve about \$100 in the case of sculptors, taking care of materials, casting, crating and shipping—nothing for the artist's time.

Still another alternative might be to establish a graduating scale of competence under Grades I, II and III, advancement being dependent upon jury rating. The smaller competitions would be under Grade I and open to all artists, and the more complex would be under Grade III, open only to artists who have advanced through the preceding grades either as winners or "competent entries."

These are suggested solutions. The nub of the problem is to retain all the blessings of the open competition system and yet make it work more efficiently, with less lost motion.

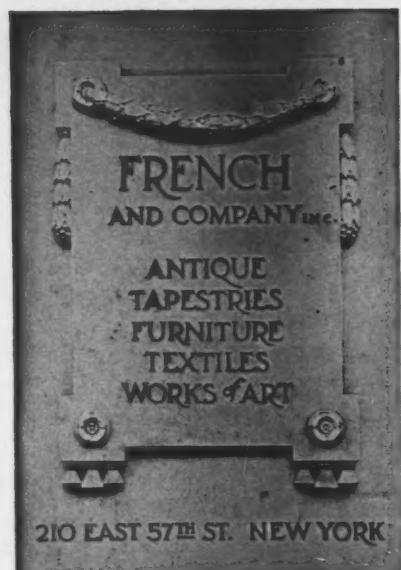
Bender: "Giver of Gifts"

CALIFORNIANS know and love Albert M. Bender—know him for the greatness of his heart and the warm humanity of his spirit; love him for the modesty and self-effacement with which he plays the role of a modern Medici, giving patronage to artists and art to the people. It is therefore particularly fitting that Californians now, while he is still with us, should voice their appreciation.

As H. L. Dungan writes in the *Oakland Tribune*: "The giver of gifts may have an especial blessing at some time hereafter and somewhere, but in this forgetful world of today he is lucky to get a short 'thank you.' So, with considerable emotion, we set down a brief record of some tributes to Albert M. Bender, giver of great gifts to art."

These "tributes" were staged this month and last at Mills College and at the San Francisco Museum. At Mills College was exhibited a small fraction of Mr. Bender's gifts from the Orient—rare works of art from an ancient civilization for the students of today and many tomorrows to come. "Some will understand and appreciate," notes Dungan, "and that, we gather, will be Mr. Bender's greatest 'thank you.'" At the San Francisco Museum, from Dec. 8 to Jan. 8, practically all the exhibition space was devoted to a display of its Bender-given collection of paintings, drawings, prints and sculpture by contemporary artists, mostly Californians. Dungan has no record of "just how many California artists Mr. Bender has saved from something akin to starvation. Perhaps the giver of gifts would like no mention of it, but artists we know are willing to say that at times, when they needed bread, they sold pictures, much to their surprise."

Some after-dinner speaker may well rise to say: "I give you Albert M. Bender, patron of the arts, lover of people, friend of the artists, San Francisco's Medici."



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THE READERS COMMENT

To the Bauhaus Defense

Sir: In your issue of December 15 you published a column "Bauhaus Criticized" in which you chose from the reviews of the New York newspaper critics only those excerpts which were unfavorable. . . . We believe that any unbiased reader would agree that the critics whom you quoted differed radically both about the Bauhaus and about the exhibition. The *World-Telegram* was extremely enthusiastic; the *Journal-American* was mildly favorable; the *Post* was luke-warm; two others, the *Herald Tribune* and the *Sun*, were definitely hostile. The long review in the *Times* was thoroughly favorable to the Bauhaus itself but criticized the installation of the exhibition. We may add to these a very favorable review by Lewis Mumford in the *New Yorker*, and your own intelligent and objective account of the Bauhaus in THE ART DIGEST.

So much for the art critics, some of whom seemed ill at ease in reviewing an exhibition in which architecture, industrial art and educational methods were of greater importance than painting and sculpture.

Whatever the opinion of the critics, the interest of the public has been unmistakable, for the attendance has been by far the highest of any of our exhibitions in the present temporary quarters in Rockefeller Center.

—JOHN McANDREW, Curator of Architecture and Industrial Art, Museum of Modern Art

Wants No Part of It

Sir: There is no doubt that the need does exist here for some force to stimulate public interest in the arts, but a government headed bureau, as suggested by Walter Damrosch and others, is not the answer. Let us look to the Continent where such plans have been in vogue for years past. These national committees and academies have always degenerated from a group expressing lofty ideals to highly arbitrary bodies dictating standards to both artist and art lover.

We cannot overlook the fact that practically every artist working under such conditions in the past, and now rated outstanding in his day, produced his creations in violation of the supreme wills. Why must we create a false market, then force the artist to produce for it? No. You can't dress him in a freshly laundered smock and then tie his hands!

—JOHN LA MARRE, Somerville, Mass.

Advances the Cause

Sir: My Life Membership in the ART DIGEST gives me a smug sense of security. I think I may safely say that your paper not only advances the cause of art but that it actually, by enlightenment of its subject, makes better artists of its readers. I would rather dispense with some color from my palette than to be without THE ART DIGEST.

—CLYDE FORSYTHE, San Marino, Calif.

We Intend to Stay There

Sir: I think your outspoken comments on the art situation in various trends is a commendable feature of THE ART DIGEST, and trust that you will continue to keep the magazine in the middle of the road and not be influenced to swing too much to either the right or left wing factions.

—ALBERT M. WEARSTER, Youngstown, Ohio

Assistant Editor, Paul Bird; Associate Editor, Frank F. Caspers; Business Manager, Joseph Luyber; Circulation Manager, Esther G. Jethro.

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Lutz of California

"YOU WILL be hearing increasingly of Dan Lutz in the national art field; he has what it takes," wrote Arthur Millier some months ago in the Los Angeles *Times*. Millier made the right prediction, and New York is at present having an opportunity to view the work of this young California artist, in an exhibition at Contemporary Arts until Jan. 30. In his home region Lutz has achieved a considerable record, having won six important awards since 1936 and being a member of the fine arts faculty of the University of Southern California.

At the time of his one-man show at the Foundation of Western Art last Fall, Millier tendered criticism that applies with equal force to the present New York display. "Lutz is the painter-poet of the outmoded and the down-at-heels," wrote the California critic. "Give him an odd brick-and-board tenement, an ancient railroad caboose, the weathered wooden water tank at Leadville—and the curious Lutz pathos is aroused.

"The man has some deep sympathy with things and people used or misused—it depends upon your point of view which way you interpret this—by life and time.

"It may be *Charlie* [the painting reproduced below] with his swollen work-hands and half-blind eyes, or it may be a row of yellow cars at dusk. The sympathy, touched with humor, is always there. 'And,' he seems to say, 'observe what a melancholy beauty time gives even to ugly things. Time etches character into things and people, and weather patines them with the loveliest colors.'

Lutz works in grays and, according to Millier, can get an astonishing range of subtle colors from them, being equally adept in oil or watercolor. He was born in Decatur, Ill., in 1906 and studied at the Art Institute of Chicago. Among others he is represented in the Wood Gallery of Art, Montpelier, Vermont, and in the John H. Vanderpoel Art Association, Chicago.

Charlie: DAN LUTZ
Depicted with Sympathetic Humor



The Wedding Party: JAN STEEN
Loaned to Rhode Island by D. Katz of Holland

Art of Holland: Cradle of Artistic Freedom

UNDER THE PATRONAGE of the Dutch Government, the Museum of the Rhode Island School of Design, Providence, is presenting through Jan. 25 the most important exhibition in America of Dutch 17th century painting since the Hudson-Fulton celebration in New York in 1909.

Sixty-six pictures, including five Rembrandts, three Hals, and several works each by Pieter de Hooch, Salomon Ruisdael, his nephew Jacob, and Jan Steen, have been assembled from public and private collections both here and abroad. More than half of the paintings are from Europe and several of them will be held in this country for later exhibition at the World's Fair in New York. Accompanying the show is a monumental catalogue with text by Dr. Alexander Dorner, director of the Museum, and Wolfgang Stechow, of the University of Wisconsin, and full page reproductions of all the paintings.

The show presents the height of artistic accomplishment by the nation that first gave birth to artistic freedom: the little 17th century Republic of Holland. Proud, Protestant, commercial, democratic, Holland was the birthplace of much of modern life and the direction it gave to art is still, today, art's main direction—and, strangely, the first deviation in three centuries has occurred in the United States in the past ten years.

Artistic freedom was no rose without thorns. The artist, after the Renaissance, was freed from the dictates of his employers; he could paint any subject anyway he wished, and was free to express whatever sublime or ridiculous emotion he chose. But, freed from his employer, the artist was isolated from economic security, thrown upon his own re-

sources, and, in innumerable cases, merely unemployed.

Tragedy in artists' lives began with 17th century Dutch painting with the artistic freedom of the little Republic. Thrown upon the mercy of a bourgeoisie taste, Rembrandt died in poverty in the Ghetto at Amsterdam; Frans Hals lived in constant annoyance of debtors and finally went bankrupt; Jan Steen could not support his family; Emanuel de Witte hanged himself on a bridge one night; Vermeer and de Hooch scarcely made a living; Ruisdael went to the poorhouse. That was Holland's golden age of painting and those are the immortal Dutch painters.

But the art of these men, as may be seen in Providence, was golden. Though victims of the very social philosophy they expressed, no bitterness, no protest comes through the color and forms of their canvases. Hals' *Fisherboys* laugh joyously, Rembrandt's *King David* is filled with profound compassion, Vermeer's *Milkwoman* is bathed in a serene, sweet Delft sunlight, Jan Steen's *Wedding Party* is full of merriment, Ruisdael's landscape of *The Cemetery* is nature at its most grandiose. That is the paradox of Dutch painting.

It was also the dilemma of the brave new world emerging. Gone was the authority of the church, the synthesis of the schoolmen, the comforts of the guild, the rigid, uncompromising rule of the supernatural. These Dutchmen were personal entities of their own, answerable only to themselves and to an innate sense of social and business amenities that made more efficient selves. Out of their churches they took all ornamentation; it was distracting and irrational. The guilder rose in importance and maritime commerce rose



The Cemetery: JACOB VAN RUISDAEL
Lent to Rhode Island Exhibit by Detroit Institute

commensurately. The Dutch were traders, speculators, gamblers. They were men of property with a fierce sense of property-rights and a sincere admiration for a neighbor who owned more than they.

Therein lay art's entering wedge to this hard Dutch life. Passion for property leads to vanity and the Dutchman's possessions, his own personal appearance of affluence, the interior of his room, his wife and daughter, the town's burghers, the materiality of life, an edible rabbit, a basket of fruit, a bowl of flowers—these were comprehensible to the Dutch. The paintings of an artist in the adjacent country—Rubens, of Catholic, Spanish Flanders—were nonsense to them. Rubens, nevertheless, died not in any poorhouse.

But the Dutch were honest, unctuous, democratic people and for all their materialism, they felt a deep spirituality. It was governed by Nature and it had the rational aspects of clean-living, hard working, sensible honest people. Spinoza, their great philosopher made Nature God; he became the prince of rationalists, the forerunner of scientists, and began the first "higher criticism" of a hitherto untouched book, the Bible.

And so did the artists. Landscape painting of Nature for its own sake, lost since the days of the Sung painters of China, was recaptured by the Ruisdaels, and Hobbema in his *Water Mill*. Marine painting was born, in such works as Van de Velde's *Entrance to Dutch Port*; and flower and still-life painting stemmed from some of the very canvases in the Rhode Island exhibit.

Man for his own sake was investigated and nowhere with any greater depth than in some Rembrandt portraits of Amsterdam Ghetto characters. The fleetness of life, the passing reality flashes across a face by Hals, such as his *Portrait of a Gentleman*.

The rational order of life was quizzed on canvas. Vermeer, with his discoveries of light values, balanced forms in space in his interiors; de Witte jugged architectural interiors and city squares for a more rational distribution of form, such as in his *Interior of a Church* and *Oude Kerk*.

Then with all that, there was the development of genre painting—the everyday in life. The Dutch peasants and townfolks of the lower class, the tavern habitues were carefree, boisterous yokels who danced, drank,

sang and loved with little grace but much abandon. Jan Steen, who could not sell his pictures, painted those people.

This admirably-selected exhibit does not neglect the lesser-known names in Dutch art. Among the paintings are oils by Avercamp, painter of delightful winter scenes; the marine painter, Arent Arentsz; Gerrit Berkheyde who did city-scapes in Haarlem; the flower painters van Beyeren and Willem Kalf; Albert Cuyp who loved a quiet bovine subject; Carel Fabritius, figure painter and Rembrandt's most brilliant pupil; Jan van Goyen the landscapist; the gay genre painters, Nicholas Maes, van Ostade, Terborch, and others.

The sixty-six paintings represent the beginnings of the broad period of modern art. Out of these men came many of the later movements in modern European art, and out of them came the "easel picture"—the symbol of full artistic freedom.

Once Upon a Time

THE FRENCH MODERNS when they were young is the theme of an unusual exhibition at the Pierre Matisse Gallery, which includes work by Picasso, Matisse, Miró, Balthus, Chirico, Derain, and Rouault. In each case, the painting exhibited represents the artist before he hit the stride for which he is known today.

The show, full of surprises, is most surprising, probably, for its Matisses. "I once asked Matisse," wrote Royal Cortissoz reviewing this show in the *Herald Tribune*, "about his attitude toward tradition. It was at a time when he was painting in the manner by which he is generally known, and I was surprised by his replying that he considered himself 'a link in the chain.' The saying is not so surprising if it is recalled before his *Nature Morte au Chapeau*, dating from 1896. Here is a perfectly well ordered study, not in the style of Chardin but obviously respectful of that master's tradition, a sincere effort truthfully to represent the objects observed. It is not a brilliant painting, but neither is it a dull one; it is able and effective."

"By 1904 the artist's newer hypothesis was sinking in, and the *Notre Dame* of that year is hardly a success. Reverting to the *Nature Morte*, I think mournfully of all that has come over the painter since. Not mournfully, to be sure, when I remember the immense strides he has made as a colorist. But in other phases of his art he has failed to fulfill the promise of the painting of 1896."

Cortissoz' "mournful" view was not shared by other critics. The *World Telegram* art editor, Emily Genauer, thought the Matisse still life comparable to one that might be seen in the National Academy shows—"painted, perhaps, by one of the younger members regarded as revolutionary but able, and giving promise presently to recover from youthful monkeyshines."

The other surprising picture is a *Portrait of a Chauffeur* by Joan Miró, a painting entirely different from the artist's present surrealistic style, recalling, instead, some of the paintings of Van Gogh. Two Picasso paintings are from the artist's transitional period when he was breaking away from the Toulouse-Lautrec influence.

Nature Morte au Chapeau (1896): HENRI MATISSE



They Go to Paris

To two AMERICAN PAINTERS—Alexandre Hogue and Joseph Stella—the Museum of Modern Art's Paris exhibition last Summer resulted in more than the harsh criticism which the French critics heaped upon the heads of their confrères. A. Conger Goodyear, president of the Modern Museum, announces that Hogue's realistic *Drought Survivors* has been purchased by the Musée du Jeu de Paume through the Boyer Galleries and that Stella's semi-abstract *American Landscape* has been given to the Paris institution by Arthur F. Egner, president of the Newark Museum. Both were in the aforesaid Paris exhibition.

Both paintings are oils, Hogue's a scene of a sand-smothered Texas farm; Stella's a glimpse of New York skyscrapers seen at night through the steel cables and arch of Brooklyn Bridge. The Hogue was one of the most commented-upon exhibits in the Whitney Biennial of 1936, and was reproduced in the Dec. 1, 1936, issue of THE ART DIGEST. It has now won a distinction that seldom comes to an American painting, an honor that is all the more surprising after the criticisms of the Paris critics last Summer when they told Americans, in effect, that as artists they were good manufacturers of automobiles and bathtubs.

In announcing the acquisitions, Mr. Goodyear said: "M. Dezarois, director of the Jeu de Paume Museum, wished to acquire for the collection of that museum several works by contemporary American painters and sculptors shown in the exhibition last Summer. Sufficient funds, however, were not available. M. Dezarois was particularly interested in *Drought Survivors* and *American Landscape*. Mr. Egner, owner of the Stella, offered his gift. *Drought Survivors* was then purchased."

2,000 in Autumn Salon

In Paris the new Palais de Chaillot, which replaces the old Trocadero, was used for the first time this season for an art exhibition, housing the huge Autumn Salon which includes more than 2,000 exhibits. This exhibition, one of the leading annual events of Paris, goes far toward proving the assertion that the artist population of Paris has increased ten-fold since the World War.

American participation in the Salon was smaller than in former years, only 16 artists showing. Leon Dabo, veteran associate of Whistler (he is said to have offered Whistler's *Mother* to the Metropolitan Museum which refused to frame it in accordance with Whistler's wishes), exhibited one of his seascapes of Normandy. Harold English showed a nude, Michael Baxte an Algerian landscape, Margaret Bull a still-life, E. Bruce Douglas a statue of a greyhound, M. Gardner a *Virgin and Child* and Helen G. Oehler *American Carnival*, a brilliant, direct painting.

A Salute

Exactly one hundred years ago on January 19 Paul Cézanne came into the world at Aix, the ancient capital of Provence, France. He grew from boyhood into manhood and could have been a banker like his father, but he chose to be an artist. In his own opinion and in that of his contemporaries Cézanne was not a very good artist, but in a fumbling way it appears now that he set afoot one of the most far-reaching movements in modern times. On his centenary THE ART DIGEST salutes Paul Cézanne.



Eli and Samuel: BARENT FABRITIUS (Attributed)

Did Victoors, Drost or Fabritius Paint It?

THE WAREHOUSE LOFT in Amsterdam over which Rembrandt presided as maestro to more than seventy young pupils during four decades, suffered for lack of a certain well known type of student.

What it needed, in the light of problems such as today attend the above picture, was an autograph "hound," a chatterbox who had mania for keeping a diary, a busybody who never could become an artist but remained all his life the perennial student. Forlorn wish, of course: the maestro would soon have rid the loft of such with swift, forceful dispatch.

But the fellow would have been a great help in clearing up all the rarefied wrangling that goes on among scholars as to who painted what, and retouched where, and finished when, concerning all the works that were issued from that famous studio. In past eras some art experts of Europe had a simple enough answer: Rembrandt painted all of them.

The touching, not-too-forceful painting of *Eli and Samuel* which the Art Institute of Chicago recently acquired from M. Knoedler & Co. presents a typical "School of Rembrandt" problem. Did Johannes Victoors paint it? Did Willem Drost? Barent Fabritius? Did Rembrandt, anguished at the whole thing, but especially at the painting of the hand, grasp the brush from his bewildered pupil and deftly paint in a new hand himself? Does the picture really represent Eli and Samuel or Jacob and Benjamin? Is the elderly figure the same model that hobbled in daily while Rembrandt was painting his *Jewish Merchant* now in the National Gallery?

These are the problems which might have

been neatly resolved by one or two entries in the hypothetical diary of the imaginary nuisance. The Art Institute catalogues the work as *Eli and Samuel: School of Rembrandt*, and Gilbert W. Longstreet, discussing the work in the *Bulletin*, suggests that it was painted by someone who, like Barent Fabritius, was close to the master and painted under him.

"The master may have worked over the hand himself, to bring it into more prominence as an expressive feature in the characterization of the old man. There is a lack of solidity in both of the figures, and a certain fumbling in the handling of the paint medium as well as in the draftsmanship, which keep the picture from being a work of the first order."

It was at the time this was painted that Rembrandt began to fall back on religion for his themes, saddened as he was by Saska's death and his loss of popular favor, and he went to Jewish types for his most profound expression. The theme illustrates the passage in the old testament that describes how Eli's sight failed and the Lord called Samuel, who came running to the old man asking if he had called him. "And Eli perceived that the Lord had called Samuel," concludes the comforting passage.

If the work is by Barent Fabritius it is the first by that artist to come to America. Barent's brother, Carel, considered a greater artist (represented by only two works in America), exerted some influence on his impressionable brother, whose *œuvre* (scholars' word for "production") has been partially established.

That the work came from the greatest art school of Europe, a dusty warehouse loft in Amsterdam, is beyond question.



Winter: AUGUSTIN PAJOU



Autumn: AUGUSTIN PAJOU

Sans Power, They Exuded Charm, Femininity

A GROUP of French sculptures from the days when French plastic art lacked power, but was steeped to a compensatory degree in grace, charm, femininity and gay insouciance, have been presented to the Philadelphia Museum by Eva Roberts Stotesbury in memory of the late Edward T. Stotesbury. The works represent two famous artists of the period of Louis XV, Clodion and Pajou.

Two antique plaster groups are from the hand of Clodion, whose real name was Claude Michel (1738-1814), and who is considered probably the greatest of the rococo sculptors. The groups are from a series of four (the others are in the Musée des Arts Décoratifs, Paris), originally made for the oval dining room of a Parisian house, the Hotel de Botrell-Quintin.

Each of the two Clodion groups consists of two dancing maidens, garmented in Greek khitons, supporting large vasques (platters laden with fruit), and excelling in gay movement, and refined grace. Clodion has introduced just the proper amount of naturalism—a coquettish look, a slight tilting of the tray, a tossed head—to give the sculptures a thoroughly and unmistakably French quality.

Augustin Pajou (1730-1809), a less famous but equally successful contemporary of Clodion, is represented by four statues signifying the seasons of the year. Two antique-clothed maids represent Spring and Summer, the former holding a garland of flowers, the latter a sheaf of wheat. A nude youth holding a bowl and crowned with the fruits of the vineyard represents Autumn, while an old man, shielding and bracing himself against the win-

try blasts represents the Winter. It is believed that the four free-standing figures were made for the Marquis Francois de Craymeyal, to adorn the monumental vaulted hall of the orangery in his chateau, a little south of Paris, and which was demolished in 1824.

Leaning more upon the antique and academic formulae of the time, Pajou's statues lack the spirited "Frenchness" of Clodion's groups and have less originality. His Spring recalls the *Venus* of Botticelli, his Winter, the mannerisms of the Michelangelo school, both influences which Pajou met during his trip to Rome.

WPA Supervisors

Following are the members of the supervisory staff of the WPA Federal Art Project of New York as listed in a project release:

Audrey McMahon, Assistant to Director; Harry Knight, Assistant Technical Director; Carl K. Tranum, Administrative Assistant; Geoffrey Norman, Assistant Regional Director; Arthur Abraham, Project Planning; Elizabeth Aiken, Models Division; Louis Block, Index of American Design; Louis Bromberg, Model Making & Dioramas; Burgoine Diller, Mural Division; Raphael Doktor, Restoration, Installation and Technical; Philip Evergood, Easel Division; Richard Floethe, Poster Division; Samuel H. Friedman, Director of Information; Robert U. Godsoe, Exhibition Division; Ralph Guitieri, Photographic Division; M. Lewis Jacobs, Four-Arts; Giralmo Piccoli, Sculpture Division; Lloyd Rollins, Central Allocations; Alexander Stavenitz, Art Teaching; Lynd Ward, Graphic Division.

Unionism & Art

IS TRADE UNIONISM compatible with fine art? The question, which became an issue for the first time in American art two years ago, is considered with actual documents in an exhibition current in New York at the New School for Social Research: the first annual sculpture exhibition of the United American Sculptors. In the code language of trade unionism this organization is a branch of the United American Artists, U.O.P.W.A., Local No. 60, C.I.O.

Seventy-seven plaster, bronze, wood, stone, and steel sculptures are on view, representing as many sculptors all of whom are members of the C.I.O. A goodly portion of the exhibits, including several of the best, were done for the Federal Art Project.

Rockwell Kent furnishes a foreword to the catalogue (which reproduces all pieces exhibited), and in it he states that "artists are people in America now—though it took a full sized depression to bring them to it." "Artists can feel," continues Kent, "what they, what we, do feel, their art will some day tell. Yet of the vitality of artists' feelings, of their depth and honesty, their art—I liken art to words—speaks not as loud as deeds. They need no truer vindication than their acts in every worth while public cause have furnished."

Separated from their deeds and judged solely by their art, the United American Sculptors put on a fair exhibition in comparison with other group sculpture shows. There is no indication that art is regimented by trade unionism though in many cases it takes direction, especially in subject matter.

The worker and the oppressed inspire many of the pieces, sometimes to the impairment of sculptural purity, but balancing the social protest themes are the Mother and Child groups, the Standing Nudes, the portrait heads and abstractions that lend variety and diversity to similar exhibitions. A straining of medium for dramatic effects, an overabundance of Aztec eyes and negroid mouths on many of the figures, and the emphasis upon the two-dimensional view, are balanced by intrepid experimentation and determination to be vital at all cost.

In the semi-abstract mode is the plaster of [Please turn to page 23]

Song of the Shirt: JOHN HOVANNES



The Art Digest



Donald De Lue's Losing Model for Metropolitan Life Building. A Runner-up, It Was Returned "With Regrets"



Thomas Lo Medico's Winning Model for Metropolitan Life Building at Fair. Will Net Artist \$3,000

Have You a Little, Orphan Model Gathering Dust in Your Studio?

AMERICAN SCULPTORS, perturbed by the amount of time and energy they expend on competitions which usually bring them neither fame nor fortune, are placing their problem before the public in an exhibition of competition models at the Clay Club, New York, current until Feb. 18. The show comprises 36 studies, mostly in plaster, which 21 sculptors submitted in eight contests, five of which were sponsored by the Treasury Department. Two of the exhibitors won awards; the remaining 19 have nothing to show for their efforts but a few plaster figures that are unsuited for exhibition except in special shows like that of the Clay Club. Organized by Sahl Swartz, the show is the most instructive now on view in New York.

One of the two fruitful designs is a family group by Thomas G. Lo Medico which is now being executed in larger-than-life scale for an \$8,000 fee, which should, after paying for materials and production costs, net the sculptor about \$3,000. The work represents a family—a father and mother with their son—in forms solid and simplified, imbued with a sense of largeness, and will form the principal decoration of the Metropolitan Life Insurance Building at the New York World's Fair.

Another family group, also suggesting a scale of monumental proportions, is by Donald De Lue, whose example was rated a "runner-up" in Metropolitan Life competition. De Lue, along with the other three contestants whose family groups are in the show, turned out a competent piece of work which, after the close of the contest, is of use to neither the artist nor the public.

The other winning sculptor in the exhibition is Charles Rudy, whose figure of a man straddling a boat won the award in the Government's Bronx Post Office competition. Near his model are figures by Carl Schmitz, Albert Stewart and Elliot Means, unsuccessful participants in that contest.

Among the most unusual exhibits is a

plaque by Elliot Means, who, when working out a design for the Associated Press Building in New York City, took to heart the old axiom specifying what is, and what is not, news. His design, which lost out to the one by Noguchi (*THE ART DIGEST*, Oct. 15, 1938), shows a man in the unconventional act of biting a dog. The jury wasn't in the mood for humor.

Another rejected model, produced for the Newark Post Office competition, is Joseph Kiselewski's figure of *Justice*, which, in its pose and drapery, goes back to antiquity. The figure's eyes are not blindfolded and she holds

This Model by Joseph Kiselewski Lost to Kraus' Justice. Newark Would Have Liked the Scales and Classic Drapes

aloft a scale—the conventional label for any figure having to do with justice. Perhaps the public would have preferred this to the figure by Romuald Kraus, which, as mentioned in the last issue of *THE ART DIGEST*, won the competition but was rejected by the citizens of Newark, who wanted a conventionally labelled *Justice* rather than one based on an original conception.

The largest number of exhibits were drawn from among the models submitted to the jury selecting the sculptural adornment of the Apex Building in Washington, D. C. In this group are reclining figures, in pairs, by Louis Slobodkin and Carl Schmitz; one of Wheeler Williams' powerful, slightly stylized reclining male figure; and Donald De Lue's group of four figures, well organized in a compact outline.

Concluding the exhibition are works by Theodore Barbarossa, Joseph McIntosh, Vladimir Yoffe, Benjamin Hawkins, Jean de Marco, Berta Margolies, Eugene Schoonmaker, Ilse Erythropel, Elizabeth Straub, Baetano Cecere, Sahl Swartz, and Dorothea Denslow—all with a losing model tucked away in some dusty corner of their studios.

Washes by Goldstein

After first selling watercolors to the Brooklyn and the Cleveland museums, Hyman Goldstein is now holding his first one-man show. The Montross Gallery, New York, is sponsoring until Jan. 21, an exhibition of 16 watercolors by this young Brooklyn artist, who records city and country scenes with freely handled washes.

His *Central Park* catches the theatrical quality of the towered buildings that hem in New York's famous "breathing spot" and form a strange background for the tree-lined lakes that seem remote from the congestion of a city. The atmospheric effects of fogs and thunderstorms have also been caught by Goldstein's quick washes.





Yellow and Brown Jade Recumbent Horse, Tang Period.
Collection of Mrs. E. Sonnenschein

Three Thousand Years of Chinese Jade

JADE: "Benevolence lies in its gleaming surface, knowledge in its luminous quality; uprightness in its unyieldingness, power in its harmlessness; purity of soul in its rarity and spotlessness; eternity in its durability; moral leading in the fact that it goes from hand to hand without being sullied."

Such are the qualities of jade according to one ancient and good Confucian book, the *Li Chi*. A mere mineral composed of silica, lime, and magnesia to the scientist, jade has been an object of veneration to the Chinese since China began, and an exhibition of such objects current at the Arden Galleries, New York, is titled significantly, "Three Thousand Years of Chinese Jade."

For three Cathay cycles (and perhaps for cycles more to come) China sought out in its river beds and streams that hard, resonant, soapy stone, sent it to its lapidaries, and fondled the carved results, endowing them with medicinal, magical and cosmic powers.

The jades of China have cast their spell over the Occident, over Americans and Europeans, and for rarity, the Arden loan show has probably more precious items than any other exhibition of the year in New York, and includes many pieces which, were the show not a benefit for the unhappy China of today, would remain locked in their owners' cases, away from public view.

The Arden exhibition probably outranks, in rarity and selectivity, any other exhibition of Chinese jade ever held, and has been care-

fully assembled by Dr. Alfred Salmony, an authority on this phase of Chinese art, who compiled for the show a well illustrated, unencumbered catalogue. A brief survey of the work of each period heads the chronological catalogue divisions.

The show is especially rich in early, archaic jade objects such as sceptres, swords and lances, ornaments and pendants of various kinds, and animal statuettes. Only in the later period are the more familiar jade vases and vessels included, and the small sizes of the nearly three hundred objects make a seemingly small exhibition. But the show includes world famous pieces from such great American jade collections as the Pillsbury (Minneapolis Institute of Arts), the Dumbarton Oaks, the Mrs. William H. Moore, the Mrs. Edward S. Harkness, the Mrs. Wellington Koo, the Mrs. Christian R. Holmes, the Mrs. James H. R. Cromwell (former Doris Duke), Diedrich Abbes, Dr. Richard E. Fuller and Mrs. Edward Sonnenschein collections and the English collection of A. W. Bahr.

The main intent of the sponsors, and one most effectively achieved here, is the presentation of the first comprehensive survey of the growth of jade art in China over a period of three thousand years. The show opens with a case of pebbles showing the natural occurrence of the stone, before its journey to the lapidary. From the earliest period, the pre-historic and Shang eras, are many early symbols of rank, and ceremonial axes

White Jade Bowl from the Ch'ing Era, the Final Dynasty.
Lent by Mrs. James H. R. Cromwell



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and swords (which, of course would be shattered in actual battle) that display a vigorous grandeur of design. The symbols of heaven (flat disk with a hole), and earth (a cube pierced by a cylinder) appear in this period.

Dr. Salmony divides the Chou period four ways, into early and late Western and Eastern Chou (122-206 BC), and traces the growth through these periods of a heightening consciousness of art, which, in late Eastern Chou times became an art for arts sake. There are a great many fine pieces of this period (many of them with traces of the cinnabar in which they were buried in tombs), and decoration becomes more elaborate and rhythmic. In the succeeding Han period the jades follow the same tradition in a less crowded and quieter pattern.

The T'ang period, so prolific in sculpture, pottery and painting, was China's great age of naturalism and though very little is known of the jade of this period, the *Recumbent Horse* reproduced, from the collection of Mrs. E. Sonnenschein, is a high point of the exhibit.

Three thousand years of sustained creativity was impossible, even in China, and in the Sung and Yuan periods when civilization be-



Olive Green Jade Buffalo Head from Shang,
the First Period. The Pillsbury Collection

came classic and serene, the jade carvers began imitation of earlier forms for inspiration in their art. There were famous jade collections in China at this time (circa 1200 A. D.), just as there are today, and they were published and illustrated in catalogues which were available to the artists.

From 1368 to 1644, the last great dynasty of Chinese art—Ming—accounted for the introduction of a playfulness in jade carving, though it was tempered by heightened refinement. The final dynasty, which carries Chinese art up to the Revolution of 1912—the Ch'ing era—was a period of virtuosity and technical perfection, though there was little creative invention. China was on the downside of one of her famous cycles, but the perfection of such vases as the bowl from the Cromwell collection illustrates the beauty that prevailed.

Three thousand years had not passed without impressing a tradition and the wonder of this jade exhibition is the deep, undeviating channel that those years grooved in the stream of Oriental art: Shang or Ch'ing, Han or Sung, or T'ang, the little pieces of raw stone were sublimated inevitably with the imprint of China's unchanging artistic soul.

The Art Digest

From Old China

THE CAPACITY of public taste in America to appreciate art forms unrelated to its own civilization has been nowhere better illustrated than in the enthusiasm shown this year for ancient Chinese bronzes. There have already been several such exhibitions, capped by the Metropolitan show which drew 44,000 visitors. The latest display, on view until Jan. 28, is at the C. T. Loo Galleries.

The Loo exhibition is particularly strong in the archaic divisions and includes objects from the pre-Shang through the Sung dynasty. There are wine vessels, food vessels, mirrors, swords, belt buckles, bells, ornaments, jewelry and dozens of other objects of innumerable shape, size and significance. An elaborately illustrated catalogue, compiled by J. LeRoy Davidson, lists 160 items.

The pièce de résistance in the present show is the food vessel assigned to early Chou, which is so elaborately sculptured that, in the hands of a lesser artist than the unknown and long-dead designer, would easily have been a mere *tour de force*.

The genius of Chinese "military" architecture is incorporated into such bronzes as this piece. China's early enemies were not the hordes that swept in from the West and down from the North, but the devils that resided in the thin ether, everywhere. These evil spirits were wily strategists, but the bronze-casters were wiliers. They designed the vessels of sacrificial nature as literal fortresses: equipped them with impregnable thrusts of form, with hex signs, with spikes that look like the Maginot line, with menacing formalized dragons—the more menacing for their formalism—and with craftily designed animals that were confounding and fearsome even to ghosts.

The animals and masks and forms on these bronzes were China's real defense: the Great Wall was but a mere earthly barrier for conquerable human enemies. The one great repellent to all these devils, the oldest hex sign in the world, was the t'ao-t'ieh mask, a puzzle to the art scholars but sheer logic to any superstitious backwoods man.

Hence there was reason for the design of ancient Chinese bronzes but there were also aesthetics. The Chou food vessel, for all its battlement, is an artistic triumph, and, in a much less bristling manner, is another

round food vessel from the less "bedeviled" late Chou period. This piece, one of those rare bronzes that escaped the rubbing of later antiquarians "to bring out the patine," is delicate, and sensitive in shape, firm and fullsome, and decorated with encircling, self-biting, intertwining dragons in gold.

The bells form an exceptionally interesting section, including small and monumental pieces, each decorated with their set of eighteen bosses which must have originally functioned something like the keys of a clarion. Here again the decoration is aimed at confounding the spirits.

One of the most fascinating divisions is a case of belt buckles, each of different design

Food Vessel (Ting), Early Chou Period
A "Fortress" Armed Against Devils

and size, providing a multiplicity of imaginative guardian angles. These are all from the late Chou and Han periods—simple, cast, curved metal pieces, all built the same way for quickly buckling a girdle. They again are decorated with the convention of dragons and birds and other animals, and, in addition to their practical function, they served the wearer as spiritual protector. But the buckles, as with the vessels and other objects, have that hard-earned increment: art.

He Fights for Art

American artists have often paid their way with earnings from extraneous occupations—some have gone to sea to earn money for art school, and others have clerked in department stores—but few have resorted to professional boxing for a livelihood while learning the fundamentals of art. One of the few who has, Anthony Sisti (135 pounds), will exchange punches late next month in a one-fight "comeback" in New York's Madison Square Garden to get money to finance his coming exhibition of oils at the Argent Gallery. No amateur in the ring or at the easel, Sisti, who started his fight career as a boy on Greenwich Village's ungentle Sullivan Street, is as much at home on the sport pages as in the aesthetic columns of the art critics. A professional pugilist for seven and a half years, Sisti has spent his free time studying, teaching and painting in Buffalo, Paris, New York, Rome and Florence, where he graduated from the Royal Academy.

Sisti's exhibition will be reported in the March 1 issue of THE ART DIGEST, along with a more detailed account of this unusually robust painter. In the meantime, a quotation from the Associated Press sums up the artist's status with considerable clarity: "Anthony Sisti, who paints better than a fighter should and fights better than a painter should, hopes to mix his careers in proportions that will bring success in both."

Food Vessel (Tou), Late Chou Period
Dragon Motives in Gold Encircle Body of Green Patina





Sir William Johnson Conferring with the Indians: HENRY E. SCHNAKENBERG
Mural for Amsterdam, N. Y., Post Office. Sir William Was New York's William Penn

Schnakenberg Paints Historic Mohawk Valley for Amsterdam

BEFORE an audience that included a fair portion of New York's leading artists, critics, patrons and dealers, Henry E. Schnakenberg unveiled at the Art Students League on Jan. 8 his two monumental Treasury Department murals, previous to their installation in the Amsterdam (N. Y.) Post Office. Schnakenberg worked the better part of a year on these murals which, with their side panels, measure 23 feet in length, and rumor has it that the Amsterdam postmaster, having seen the sketches, is most impatient for their arrival.

The chances of a citizen revolt—such as greeted the Philip Evergood murals on Staten Island last Summer—are slight. The brushwork is sound, the color harmonious and rich, and the details are authentic; Schnakenberg saw to that while he spent many weary hours in research work.

The panel reproduced above portrays one

of the many conferences Sir William Johnson held with the Six Nations of the Iroquois who originally occupied the Mohawk Valley in Central New York—the Mohawks, Oneidas, Onondagas, Cayugas, Senecas and the Tuscaroras composed the Six Nations, a confederation that showed in those early days that peace is practical. Sir William settled in 1738 near where Amsterdam now stands on the Mohawk River. Here he lived for many years and as Superintendent of the Iroquois held, because of his honorable treatment, a position of power over these war-like tribes.

The landscape is typical of the scenery of the Mohawk Valley. Schnakenberg went to the New York State Museum, the American Museum of Natural History and the Museum of the American Indian for the details of the Indian costumes. Old engravings and paintings by Catlin were consulted. The mezzotint

of Sir William by Spooner in the New York Public Library was the main source for the likeness of the central figure.

The scene of the other panel dates from the 1840's—one hundred years after the first—and depicts one of the packet boats which carried passengers on the old Erie Canal and the Mohawk River. Stills from the motion picture *The Farmer Takes a Wife* proved useful. After many years of talk and eight years of actual construction, the Canal was opened in 1825 and was the popular mode of westward travel. The passenger boats, like the Mississippi steamboats, were elegantly outfitted, served excellent food and were the scenes of much social gayety. The coming of the railroad put an end to this pleasant but slow means of travel in 1850.

All this Schnakenberg recalls to present-day citizens of Amsterdam.

Hearst Silver Below Cost in London

THE PORTIONS of the Hearst "art empire" which are being dispersed in London auction rooms have met with scant bids and heavy devaluation, according to a report by Edward Wenham to the New York Sun. In London, where several American collections have lately gone for dispersal, collectors' minds seem to be more on A. R. P. (Air Raid Protection) than on art. In times of war few care to think of art or antique silver.

When section two of the silver from Mr. Hearst's Welsh home, St. Donat's Castle, was offered at the famous auction house of Christie's on Dec. 14, two of the 146 lots had to be bought in and the remainder brought slightly less than half the amount paid for them by the American publisher. Several of the final bids, writes Mr. Wenham, showed "enormous depreciations, as, for example, an Elizabethan cup which cost \$16,375 in 1930, but which today was bought for \$1,550."

"Such pieces," continued Mr. Wenham, "as Elizabethan and other stoneware jugs and

Irish dish rings, of which Mr. Hearst was a keen collector, met with a very poor reception, three jugs which had been added to the collection during the last five years at a cost of \$6,650 now fetching only \$3,975, while another for which \$1,025 was paid two years ago went for \$250.

In view of the fact that most of the important pieces had been acquired after the slump of 1929, when the strong American competition was no longer an influence in the market, the depreciation in the prices paid today is the more remarkable. But there is little doubt that individual losses would have been larger had more of the examples been acquired at pre-1930 prices. This is illustrated by a pair of Queen Anne silver-gilt ewers purchased in 1929, which showed a loss of some 70 per cent, having cost \$21,000 at the Brownlow sale and now being bought by a London dealer for \$7,000 . . .

"That collectors of rare silver are, to say the least, inactive was shown by the marked dwindling of values in 16th and 17th century pieces. One toilet service by Anthony Nelme, 1691, which in 1929 realized \$14,500 and was acquired by Mr. Hearst in 1935 for \$8,500,

today went to a London dealer for \$5,100."

One of the features of the sale at Christie's was the celebrated "Pusey Horn," dating from Anglo-Saxon times with 15th century mounts. Writes Mr. Wenham: "When the pusey horn came up it was evident that this was to be well 'protected,' for it opened with a bid of \$5,000. After that, the 'debate' was restricted to two members of the audience, Mr. Hearst's former London buyer and Francis Mallet, the Bond street dealer, who conveyed the whispered instructions of a lady, who stood near him, to the auctioneer. Apparently, Mr. Hearst's agent must have enjoyed a few psychic moments, for he was able to bring his opponent to the exact amount (\$9,500) which he paid for it in 1935. This historical curiosity was, I understand, purchased by the anonymous lady for Victoria and Albert Museum."

Another important historical feature was the Galway Mace, made by John Clifton of Dublin in 1709, for which with the accompanying sword, Mr. Hearst paid \$25,000 three years ago. At the Christie sale, reports Mr. Wenham, "it failed to attract a bid at all near the reserve and was withdrawn at just under \$10,000."

Toledo's Delacroix

IN VIEW of Delacroix's prolific output—Roubaut's catalogue lists 853 oil paintings and more than 8,000 examples in other media—the relative scarcity of his works in this country is surprising and serves to heighten interest in the Toledo Museum's acquisition of the famous French Romanticist's *Return of Columbus*.

Obtained through the Kraushaar Galleries of New York and given to the museum by the late Thomas A. DeVilbiss, one of Toledo's pioneer industrialists, the canvas was included in the Knoedler Galleries' recent Gros-Gericault-Delacroix exhibition, and before that had been on loan to the Louvre, the Metropolitan Museum, the Art Institute of Chicago, and other museums.

"It would be an illuminating study," writes Frank Seiberling, Jr., in the museum's official announcement, "to trace the change of interest in subject matter from Gothic religious symbolism to modern psychoanalytic symbolism. An event such as Columbus' discovery of the New World would seem, ideologically, to lie at the cross roads. Columbus' voyage was the outer symbol of a profound inner expansion of horizon. On the one hand lay the majestic dogma of the Church, on the other, the new born, scientific curiosity of the Renaissance."

"The reception of Lindbergh after his solo flight to Paris," continues Mr. Seiberling, "typifies the enthusiasm for daring of our age, but there is, in the return of Columbus, the higher drama of having conquered the end of the world and of the tremendous future for the race inherent in that conquest. Even the Oriental may recognize in Columbus' triumphal meeting with Ferdinand and Isabella, one of the profound moments of history."

Although the arrangement of the figures and buildings in Toledo's new treasure work is not strikingly original, the painting, in the informality of the postures and positions of the characters and in the casually arranged group of objects strewn at the base of the steps, definitely reflects the new Romantic movement and is free from the formality and stiffness of the Classicism that had marked the preceding generation.

Less stiff than similar historical scenes by [Please turn to page 28]



Wheat (1938): THOMAS HART BENTON

St. Louis Annual Points to "the Middle Way"

THE CITY ART MUSEUM of St. Louis is offering mid-Western art lovers the largest annual exhibition of American art it has ever presented—91 canvases by 91 artists (of whom 20 are local painters) as opposed to last year's show of only 51 examples by 28 artists. That was the year the director, Meyric R. Rogers, complained that the government in art had curtailed exhibition pictures.

"Every effort has been made," wrote Mr. Rogers in the catalogue foreword, "to include examples of all the various approaches which American artists are making today to the problems of painting. The only conspicuous exception is in the case of the more extreme abstractionists whose work cannot well be hung in a general exhibition and appear to good advantage. On the whole the exhibition is characteristic of the middle way which is travelled by the great majority of our painters.

This path, however, permits wide differences in technique, and wide personal preference."

To the critic of the *St. Louis Star-Times*, "a quick reconnoiter of the three galleries gives an impression of alert, exhilarating, ingenious and fresh painting with no dominant point of view except that of projecting the American scene. The emphasis seems to have been on sheer painting rather than on subject matter or audacity of style."

"The overstatement," continued this critic, "which seemed to be coming to the fore a few years back, particularly among the propaganda painters, is happily absent. There is little in the way of brash social comment. Even more noticeable is the absence of an eccentric approach to the artists' problems. Some of the paintings are high-keyed, displaying an exuberant fancy, but even these are mature."

In singling out the few socially conscious canvases, the *Star-Times* commended George Grosz for the excellent composition in his violent *Street Fight* and also William Gropper for his sensational, though well composed, *Youngstown*; to Nicolai Cikovsky's *No Jobs* this critic attributed a cartoonist's point of view, but described the treatment as reflective and undemonstrative.

Gladys Rockmore Davis' *Reclining Figure* (see THE ART DIGEST for Nov. 15, 1938) was mentioned by the *St. Louis Post-Dispatch* as one of the outstanding pieces in the show. The *Post-Dispatch* critic also commended John Carroll for his *Lulu Belle*, a study of a Negro girl in which he "achieved an ethereal effort," and added that "the spare strength and thoughtfulness" of Eugene Speicher are exemplified in *Alicia* (voted tenth position in the 1938 Carnegie popularity balloting). Highly praised for its "blending of flesh tones and textures with fabric and setting," was Yasuo Kuniyoshi's *Girl Thinking*.

Both St. Louis critics mention O. Louis Guglielmi's surrealistic *Mental Geography* (see THE ART DIGEST for Nov. 15) and list among the regionalists Thomas H. Benton, who is represented by a strong rural scene, *Wheat*, and John Steuart Curry, whose *At the Circus* was characterized by the *Star-Times* critic as "a disappointment," as were the Du Bois and Edward Hopper contributions.

Return of Columbus: DELACROIX. Gift to Toledo by the Late T. A. DeVilbiss





Fats [Waller] and Myra: E. BARNARD LINTOTT

Lintott Paints the Ballet and the Theatre

AN EXHIBITION of oils and drawings devoted entirely to subjects of the ballet and the theatre by E. Barnard Lintott, is on view at the Marie Stern Gallery from Jan. 17 to 29, providing a show distinguished for color, taste and some much-needed pleasantness. Lintott, who has won his laurels in flower painting and portraiture, takes a challenging position among the painters of the stage.

It was while he was serving as Secretary to the British Ambassador in Russia during the World War that Lintott became fascinated by the ballet. The artist-diplomat made much use of the Chancery and Embassy box at the Marinsky Theatre, and during the four years he was in Russia he saw all the principal ballets produced, and became personally acquainted with many members of the "Corps de Ballet." One of his portraits of Karsavina is included in the present exhibit and in her book, *Theatre Street*, the dancer mentions Lintott's drawings. In the past few years the artist has been painting ballerinas in the Metropolitan opera troupe.

Risking the danger that all ballet painters

must risk since the time of Degas—the danger of seeming like Degas—Lintott, with a solid career of painting in an individual style of his own behind him, does not succumb, even though his own genius includes exceptional talent in draftsmanship. The ballerinas, twisting on the bar, stooping, resting or dancing are decisively drawn, and painted with delicate tonality.

A certain warm humor that seems to animate each one of the Lintott pictures comes definitely to rest in the painting, *Fats and Myra*, showing the famous entertainer, Fats Waller, at the piano like a human calliope.

Americans Like Lautrec

That Toulouse-Lautrec is among the favorites of American collectors is obvious from the attendance and sales that featured the recent Marie Harriman Gallery exhibition of his posters and lithographs. One of the bright spots on 57th Street last month, the show resulted in 60 sales—something extraordinary in these days of restricted art collecting.

Zunser Waited

SHOMER ZUNSER, bearer of two famous names in the annals of Hebrew culture, spent ten years preparing for Jan. 5, 1938, the opening of his first one-man show, at the Uptown Gallery, New York. Although he had painted steadily during the years after his departure from Pratt Institute, while earning his food and rent in the commercial art field, Zunser preferred not to exhibit his paintings until he felt that in both conception and handling they possessed a fully matured power. The artist is now 30.

Zunser has one of the most unusual jobs in the field of art teaching. He is connected with the Psychiatric Ward of Bellevue Hospital, and it is his function to stimulate the patients' interest in drawing, not only for its therapeutic value, but as an aid to the psychiatrists in making their diagnosis. This work has given the artist considerable insight into the relationship of the subconscious mind to art, but has not made him vulnerable to the hokumized publicity of the Surrealists. Zunser, having worked with diseased minds, regards surrealism as a movement that is essentially empty in its premise, and one that is not destined to a permanent place in the history of art.

His own paintings, themes painted during a year in New England and a number of New York industrial subjects, are realistic in a stark and elemental sense, with a strongly emotional approach. The exhibition continues through Jan. 31.

Leslie Powell Exhibits

Leslie Powell's 30 paintings and his designs for the Minotaur Ballet, on exhibition at the Charles Morgan Gallery until Jan. 18, have in them no hint of the artist's Kansas background. There are no silos, no wheat fields, in fact, very little of the American scene. There is instead a personal treatment verging on sophistication. "A delicate style trending toward decorative generalization with high points of sensitive exploration . . ." is the way Carlyle Burrows of the New York *Herald Tribune* described his work.

The dusky dancer in his *Rhumba* represents one of the artist's several facets and heightens by contrast the moody mystery of his nocturnes and the eerie overtones of his *Twice Upon a Time*, a canvas in the surrealist vein. The exhibition revealed this WPA artist to Howard Devree of the New York *Times* "as a young painter of combined poetic and realistic vision with a quality of macabre fantasy: a striver for the expression of something withdrawn, even esoteric, in terms of the real."

Olson in 12th Solo Show

J. Olaf Olson, who last year exhibited a group of watercolors of the Mayan ruins in Yucatan, was seen in his 12th one-man show during the first half of January, at the Ferargil Galleries, New York. Comprising work done during the last ten years, his last show presented, besides a few Mayan temples, views of New York, New England and Mexico.

The papers, despite the spread of years over which they were done, appear to be the work of one period. His *Chenna Tyrol* and *Path of the Sun*, both executed in 1929, have the same quality of light, the same technique and solidity as *City Gate, Campeche*, which is a much later example. Fortresses, mountains, harbors, ruins, farm scenes, beaches and city scenes all attract the interests of this Minnesota-born New York artist.

The Art Digest

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Confusion in Spain

WAR, which seems to confuse so badly that romantic genius the "war correspondent," also gives rise to confusing and often conflicting reports in matters of national art treasures. Witness the many tales of destroyed Spanish masterpieces, and the many tales reporting the safety of the same masterpieces.

Two years ago supporters of Gen. Franco reported that when Toledo was finally captured, the victorious Insurgents found that the city's art treasures had been stolen, slashed with knives or completely destroyed by the retreating Loyalists (see THE ART DIGEST for Oct. 15, 1936).

However, El Greco's *Burial of Count Orgaz*, the most mourned of the supposedly lost canvases, is, according to Lionel Harris, director of London's Spanish Art Gallery, still on exhibition in Toledo. In a letter published in the London *Times*, Mr. Harris, after referring to the rumors charging the Loyalists with sending the Prado's treasures to Russia, added that, "the visit of Sir Frederic Kenyon and Mr. James G. Mann to Valencia a year ago officially established that all the Prado pictures had been safely deposited in Valencia."

Other sympathizers have charged that Franco's agents were offering priceless Spanish treasures for sale at the London galleries of Tomas Harris, Ltd. These allegations, which gained space in American newspapers last August, were supported by a facsimile reproduction of the frontispiece of the catalogue of an exhibition of Spanish paintings held at those galleries. "That exhibition," explains Lionel Harris in his letter to the *Times*, "took place in 1931, five years before the commencement of the civil war, but the date which was published on the frontispiece was erased in the reproduction. Many of the pictures were, in fact, the property of private English collectors."

Mr. Harris' letter concluded with statements to the effect that Spanish art treasures had not been offered to him by either side, and that "both sides have made every possible effort not only to protect their many artistic treasures from material harm but to prevent at all costs any work of art, whether private property, the property of churches, or even of foreigners in Spain, from crossing the frontier."

Ariel-Agopian Exhibits

After many years of artistic activity in many countries, Ariel-Agopian, Armenian painter, is showing his work to New Yorkers until Jan. 21 at the Arthur U. Newton Galleries. Moving to Venice at the age of 10, the artist was admitted to the Academy of Venice three years later, and at the age of 19 received a gold medal and the titles of "Maestro d'arte" and "Professore di Pittura."

Figures, portraits, flower pieces, and landscapes in pastel and oil comprise his first American show and mirror his academic background and his familiarity with the fundamentals of anatomy. *Nereid* presents a large, solidly constructed nude lying at the edge of a sea, and *Tristan and Isolde* depicts the famed opera couple in the elaborate trappings of their role, all done with a theatricality reminiscent of the pre-Bouguerean.

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Hilda: JULES PASCIN. Some Say "Carnal," Some, "Exquisite"

Pascin and His Widow Meet in Joint-Show

FOR THE FIRST TIME the works of Hermine David, widow of the painter Jules Pascin, are being exhibited along with those of her late husband, whose brilliant career ended tragically in suicide in 1930. The joint exhibition, sponsored by the Georgette Passedoit Gallery of New York, will continue through Jan. 29.

Jules Pascin, born in Bulgaria of a family boasting Italian, Jewish, Spanish and Serbian blood, was educated in Vienna and Berlin, is usually classified as a French painter, but died an American citizen. Truly without the dominating tradition of any one race, Pascin evolved an art peculiarly individual, an art sensitive to subtle tone and shade changes and at the same time possessing a strength that was belied by the delicacy that seemed to characterize it.

A Bohemian in his way of life, he drew

his subjects from many classes, portraying mostly reclining and seated nudes and near-nudes, which have been described by critics with all shades of adjectives ranging from carnal to exquisite. *Hilda*, in the present exhibition, represents this phase, as *Seated Child* reveals his affection for children, whom he painted frequently and with feeling. Watercolors and drawings, which, like the other exhibits, depict people, round out the picture of Pascin, and stress the ease with which he rendered and caught character.

Pascin's wife, Hermine David, is a watercolorist adept at capturing the flavor and mood of Paris' *Boulevard St. Michel*, of the *Baleares*, of *Haute Savoie*, and of the *Pyrenées-Orientales*. The latter is a small, richly colored landscape in which the objects fit into the composition almost as abstract elements which retain only their essential details.

RECENT PAINTINGS BY GALLATIN, MORRIS, & SHAW

JANUARY 16 - FEBRUARY 8

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Ruby's Red Chateau: GLEN MITCHELL
The Jurors Approved; the Critics Didn't

Fear Rides in Watercolor Annual, Says Critic

"FEAR rides abroad in many forms and not the least potent is that of uncertainty concerning the future." So wrote Leila Mechlin of the Washington Star as she sought to explain the unusual amount of grimness that pervaded the 43rd annual exhibition of the Washington Water Color Club at the Corcoran Gallery of Art. "It is fear," concludes Miss Mechlin, "more than anything else that is accountable for the triviality and grimness of much of the painting of today." While many colorful and well painted pictures were among the Club's 200 exhibits, the show as a whole gave her "the impression of weariness" and the quality of spontaneousness was missing.

Two prizes were awarded—one of \$50 picked by the jury of selection and a popular prize of \$25 voted by the visitors. As is the rule, jury and public disagreed. The former honored Glen Mitchell for his *Ruby's Red Chateau*, a house of Victorian lineage painted in this Minnesota artist's characteristically strong manner—a picture somewhat on the grim side despite the touch of life-at-leisure in the left-hand corner. The people's verdict was for Elizabeth Muhlhofer's vase of mixed *Spring Flowers*, a painting which in technical excellence and style, said Miss Mechlin, recalls the works of the Dutch masters.

Mitchell Jamieson, who like Miss Muhlhofer is a Washington artist, took the honorable mention with *Composition*, a freight car

sidetracked at a rural station—also on the grim side. Alice Graeme, new art editor of the Washington Post, much preferred the Jamieson to the Mitchell. "Jamieson's color," she wrote, "is soft and spread in easy washes upon the paper. The slate grays of his sky are interestingly contrasted with the blackness of the train on the siding. He has made an artistic production with the simplest of means."

Neither critic approved the honor paid Glen Mitchell. "His color," said Miss Graeme, "is keyed high and rather bizarre. For the house he uses a cerise, while the sky is pale green. The whole effect is stagey and rather studied." To Miss Mechlin, the winner "is a serio-comic work which must have been difficult of execution, but in completion is merely calculated to set one's teeth on edge if by nothing else than the sheer hideousness of the architecture."

The jury was composed of the Club's officers and board of managers: Seward Hume Rathbun (president), Benson M. Moore, Eleanor Parke Custis, Marguerite Neale True, Frances H. Coombs, Ruth Osgood, Mary G. Riley, A. H. O. Rolle and John Butler.

Placed on a personal "roll of honor" by Miss Graeme of the Post were: E. O. McMillen, Thomas Craig, Nicolai Cikovsky, Edgar Nye, Prentiss Taylor, Alice Acheson, Elisabeth E. Poe, Norma Rose, Caroline G. Bradley, Martin Gambee, George Samerjan, Eugen Weisz, Roy Clark and Peter Helck.

N. Y. Fair to Buy

PROVISIONS have been made to create a fund with which to purchase some of "the outstanding exhibits" in the New York World's Fair exhibition of contemporary American art. A highly commendable feature, the fund is to accrue from sales of the show's illustrated catalogue and from sales of a portfolio of colored reproductions of 16 of the paintings on exhibition. Another important feature of the new plan is an arrangement whereby the purchased works of art will be donated to various American museums.

Grover A. Whalen, president of the Fair, as quoted in the New York Sun, explained that "after the conclusion of the fair the allocation of some of these paintings, sculptures and graphic arts to different museums will not only provide an interesting and valuable record of this broad and democratic exhibition, but will be of practical benefit to the public and to the artists whose work is thus selected. The works to be purchased will be selected by the governing committee of the exhibition and it is the intention of the Fair to make purchases that will reflect the comprehensive character of the exhibition."

The exhibition, which will be housed in a spacious gallery covering an acre of ground, will comprise paintings, sculptures, and examples of graphic art by living Americans. From an estimated 15,000 entries, juries representing liberal as well as conservative tastes will choose the 800 works that will be shown.

The purchase fund, which will amount to approximately \$15,000, will be expended by A. Conger Goodyear, president of the Museum of Modern Art; Mrs. Julian Force, director of the Whitney Museum of Art; Herbert E. Winlock, director of the Metropolitan Museum; and Holger Cahill, director of the Fair's exhibition.

Mr. Cahill, who is also national director of the Federal Art Project, pointed out that nationwide interest in the exhibition indicates an attendance of at least 1,250,000.

She Paints Ravel

The Morton Galleries, New York, are presenting until Jan. 21 the color compositions of Bertha Remick, a music composer and pageant director who began a year ago to translate her rhythmical conceptions into visual color designs. She achieves her effects with swirling and spiralling streamers of bright color that suggest a momentary phase of the projections of a color organ.

In *Ravel*—"Valse" Miss Remick pictures the gifted Frenchman's music as swishing ribbons of color that spread out at the bottom of the canvas, tighten to a narrow passage at the center, and flare out to the upper corners of the composition. *Contemplation* she renders as soaring bursts of color, and *Cosmic Dance No. 2* as a hazy design seemingly defined by a wafting veil.

Do as Your Dentist Does

Some queer things are being excavated from French soil this season, including the faked Neo-Attican statue of a Paris night club "Venus" reported in the last issue. Of more recent date is the report that the remains of a great prehistoric monster (shades of Loch Ness) have been dug up in Provencal France, at Charmes-sur-Rhone, on the right bank of the Rhone River. Two enormous ivory tusks have been brought to light, measuring approximately 8 feet in length by 18 inches in circumference. The animal's molars are about 10 inches long, 5 inches wide and weigh about 6 pounds. The ivory is in bad condition.

The Art Digest

HOWARD YOUNG GALLERIES

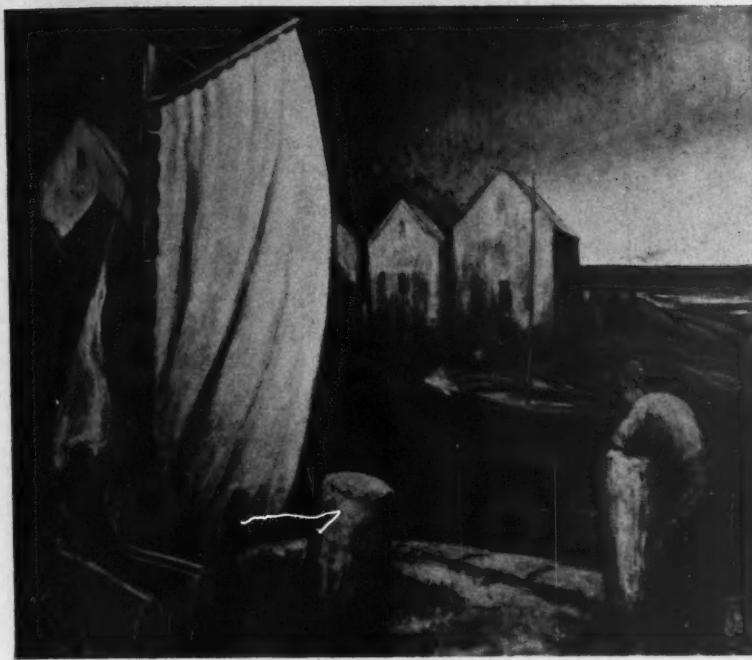
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Dawn at Rockport: YARNALL ABBOTT

New York Accords Yarnall Abbott a Memorial

YARNALL ABBOTT, the Philadelphia landscapist who died last June, is being remembered in New York with a memorial exhibition at the Ferargil Galleries during the latter half of January. Known nationally as a painter of New England's many aspects, Abbott arrived at the artist's station via a devious route, having taken a degree in law at the University of Pennsylvania and having achieved an international reputation as a photographer before he picked up a brush.

Trained first in the Pennsylvania Academy and later in the Academie Colaçoise in Paris, the artist returned to Philadelphia, where his activity in art circles led eventually to the presidency of the Art Alliance. Summers he spent in and around the historic harbor of Rockport, Mass., recording many of the picturesque scenes that make up the Ferargil exhibition.

An imaginative man with a tendency toward the sombre, he used the old houses,

the jetties and the boats of that fishing town in his compositions, casting much of the canvas in shadow and, as in *Dawn at Rockport*, flooding part of the horizon and an expanse of sail with bright, shimmering light. Light—its myriad effects as it brought life to landscape or to the surface of water—absorbed much of his interest. Often it was used, as in *Quarrymen's Houses*, with dramatic effect, creating strong patterns which were accented by the shaded areas.

Light is also used with power in *Summer Storm*, in which a squall is breaking over some New England houses standing at the edge of a harbor. Moody shadows heighten the effect and create a convincing storm atmosphere. *August, Lanesville* is another exhibit that reflects, in its full warm sunshine, Abbott's interest in atmospheric effects, particularly as they played over his favorite scene—Rockport and the picturesque corners along that stretch of New England coast.

He Couldn't Shave Off "Pop"

George Overbury (Pop) Hart let the kettles explode in his father's glue factory and survived to become one of America's finest creative artists and most fascinating vagabonds. An anonymous publicity writer for the Philadelphia Art Alliance, where water colors by Hart will be on view from Jan. 24 to Feb. 12, recalls that "after he'd knocked about a bit—New York, London, Chicago,—he grew a little Van Dyke beard. His friends thought it was funny. 'They started calling me Pop. I shaved off the beard but I couldn't shave off the Pop.' And that is how a beloved nickname was coined.

The release continues: "He was an incorrigible wanderer—down the Mississippi to New Orleans, over to Egypt and down the Nile, back and down to Central America, Cuba, over to Tahiti, Hawaii, up to Denmark, France, the West Indies, Spain, and time after time, Mexico. But always he came back 'home' to the shack built of second hand lumber on his 'own piece of dirt' at Coyotesville, back of the Palisades in New Jersey."

"We Can Draw!"

The A. C. A. Gallery's *Can We Draw?* exhibition, reported in the Dec. 15 issue of THE ART DIGEST, twitted the Board of Examiners for not being able to recognize "good drawing" when they saw it. The Board is now having its say with an exhibition of 100 drawings, sketches and paintings by art teachers who, unlike the A. C. A. exhibitors, passed the Board's drawing test.

Dr. Louis Marks, chairman of the examiners, had at first planned to hang examples by the unsuccessful candidates next to those of his regular teachers, but, as quoted in the New York *Herald Tribune*, he decided against this move because the Board "didn't want to rub it in." The show, which is being held in the education building at 500 Park Ave., will be covered in a later issue.

Kit Kat Holds Annual

The Kit Kat Art Club is holding its annual exhibition of members' work at its new and larger studios, 321 West 56th Street, New York, until Jan. 28. The display is varied.

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THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

THE MONTH is teeming with interesting exhibitions—contemporary American painters, trade union sculptors, ancient Chinese artists, Romans, French moderns, New York children, and non-objective artists long on American lineage.

The painting of the month must be adjudged the huge watercolor by Charles Burchfield which was reproduced in the last issue of THE ART DIGEST. Burchfield was commented upon at length by all of the critics and that picture, *End of Day*, and another which was a view from under a bridge, used up many columns of newspaper criticism. The praise of the art writers was fulsome with McBride of the *Sun* voicing a lonely dissent, as seems his wont this season.

The pictures epitomize Burchfield's best traits, wrote Edward Alden Jewell in the *Times*: "all of his most distinctive qualities, if we omit from consideration the stylized fantasy belonging to some of the work done years ago."

Burchfield is now in a leading position among American contemporaries, wrote Jerome Klein in the *Post*, praising his mastery of the watercolor medium. And it is important, adds this critic, "that Burchfield has not forgotten he is a product of a small town." Referring specifically to the *End of Day*, Klein observes that Burchfield is at his best "when he gives us a whiff of soot."

But on this matter of Burchfield not forgetting the small home town (which was Salem, O.), Henry McBride, the *Sun* critic, had quite a bit to say. McBride feels that Burchfield's later productions which satirize the grimy bleak American small towns have lost their "sting." When first brought face to face with Burchfield "we were outraged."

In the present work, on the other hand, after his enormous success with small towns, McBride detected "a take-it-or-leave-it manner." "There is nothing in them to give offense. Burchfield still hunts out the shabby scenes to paint, but it is as though he had come from the nicer part of town to do them. There is the difference between the late and the early productions that you find between the works of Jean Francois Millet and Jules Breton. Millet was a peasant, lived as a peasant and thought such living sublime. Jules Breton,

on the other hand, merely thought it picturesque."

Rattner, the Dithyrambic

A report was promised on Abraham Rattner's work on view at the Julien Levy Galleries, which has been likened to the dithyrambic school of literature. Though no light can be cast here upon what dithyrambic writing is, Rattner's paintings turned out to be a group of tingling semi-abstractions of figures in interiors, etc., that have a certain compelling quality. Here is Howard Devree of the *Times* on this show:

"Rattner has drunk of the same springs, Pierian or muddy, with the other abstractionists, but there is in these pictures an irrepressible spirit, a gay ability to summon up emotion by color from rose to pistachio, and a fervid swirling deliriousness that sets the work apart from the solemn geometrics and newel posts and cog wheels of so many of his contemporaries. There is some gusty comment on modern society; there is an exuberant humor, and there is some very clever painting. But does one also feel that the lesser gods of the School of Paris haunt the shadows?"

A Poet Becomes a Sculptor

Among the "debut" shows of the month was the sculpture exhibit by Rosa Newman Walinska, whose daughter, Anna Walinska, directed the former Artists Guild Galleries. Mrs. Walinska's sculptural life began literally at 40 and the strides she has made since then in her art are exceptional. She contributed a *Head* to the C.I.O. show current at the New School, one of the outstanding exhibits, and at the Delphic Studios were portraits and full length figures distinguished, according to Melville Upton of the *Sun*, for "careful modeling" and for "a certain piquancy and touch of charm that one can attribute only to feminine insight."

"She is a skilled and sensitive poet," wrote Emily Genauer in the *World Telegram*, "whose works have been widely published. And the same magical gift for poetical conception and articulation which must be evident in her poetry (and those who read the tongue in which she writes are enthusiastic in their praise) somehow carries through into her sculpture."

East River: HENRY BOTKIN. On View at Carstairs Gallery



The Art Digest



Landscape: JACOB GETLAR SMITH. Exhibited at Midtown

Lucioni's "Camera Eye"

Luigi Lucioni's new paintings at the Ferargil Galleries provided a new delight for his most sympathetic critic, Royal Cortissoz, of the *Herald Tribune*. Last summer Lucioni journeyed to Italy to paint its country-side and, in the landscapes done there, he overcame Cortissoz' only criticism. Speaking of one of the New England views R. C. wrote:

"It is inspiring to see how sympathetically he paints this portrait of a place, making a picture out of it and at the same time presenting it in all its rural freshness. On the other hand, it is to be noted, apropos of this canvas, that in it he does not quite throw off the hardness of touch which I have repeatedly deprecated, and, by the same token, he realizes my hope when he goes back to Italy and around his native Malnate tackles the mountains and the valleys of his native soil. Some innate faculty awakens, and in many small canvases, the merest notes, he emerges from under his besetting foible and paints with a new freedom."

The artist's well known technical excellency is paid due tribute by the other critics. Jewell in the *Times* noted that he "maintains an even pace from year to year. There is little change. Certainly there is no falling off in the matter of technical expertness." The *Sun* critic, McBride, concluded that "no camera yet invented half so accurate as this artist's eye."

London After Seven Years

After seven years without an exhibition, Frank London of Woodstock returned to 57th Street with a show of still lifes at the Montrouze Gallery that won full critical acclaim. In the *Times*, Jewell noted his "higher and fresher palette," evidenced in the *Bird Cage* (reproduced on page 34), and he also noted, approvingly, the emotional depth in this work.

London plies his brush "with firmness and finesse," in the opinion of the *Post* critic, Klein. "Despite the lingering old-time air in these arrangements he has a modern sense of harmony and texture."

The strange medley of objects included in his still lifes, such as the *Bird Cage*, have a symbolic significance, according to Melville Upton, writing in the *Sun*.

Watercolors by Botkin

"A direct, emotional approach," is the quality that appeals to Carlyle Burrows in the watercolors by Henry Botkin, whose *East River* was included in his one-man display at the Carroll Carstairs Gallery. "This artist,"

continues the *Herald Tribune* critic, "uses sombre colors in painting, but is remarkably sure when it comes to expressing the feeling of the scene or object."

They have "a curiously American flavor," in the opinion of Emily Genauer of the *World Telegram*. Botkin's watercolors are really wash drawings at first glance, but Miss Genauer found that in reality the color is not just added. "Because if you somehow drained all the line out of the compositions, the color alone would prove to be completely sound and structural."

Jacob Getlar Smith Praised

Jacob Getlar Smith marked the dawn of the new, and unpredictable, year 1939 with an exhibition at the Midtown Art Galleries, New York, of watercolors done during the last three years. His show met with the approval of the critics, most of whom singled out for comment his color, his draughtsmanship, and his command of the medium.

The Panorama

If any good contemporary art remains in New York at all after next month, it will be a wonder to this writer. Never has a fair city ever been so quietly purloined of its art as is New York at the present moment by Roland McKinney, who is selecting the con-

[Please turn to page 34]

Driven: Hilda Katz.
Exhibited at Morton Gallery



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Mr. Davidson has depicted and doubtless will always be there—it is unavoidable. Also it should not be forgotten that the majority of these leaders have come from the working classes, were indeed close to the soil, and have brought to their present tasks simplicity, clear thinking, force, but not inherited intellectuality."

After commenting on Manuel Azana, "born in the birthplace of Cervantes, an intellectual and accredited with having kept Spain a democracy;" Constancia de la Mora, "born an aristocrat with the richest blood of Old Spain in her veins;" and "La Pasionaria," born to poverty and to whose voice "the people listen enthralled for hours," Miss Mechlin singled out the head of Juan Modesto Guilloto, one of the greatest leaders in the Popular Army though still in his thirties.

Herbert L. Matthews, *New York Times* correspondent with the Loyalists, tells this story: "I remember Jo saying one day here in Barcelona—perhaps it was after doing this very head of Modesto—that the best title for the sculpture was: 'Why the Spanish Government Cannot Lose.' Jo was right, too, and if you have any doubts, take a good look at this head of Modesto."

Right Church, Wrong Pew

Like the "Charge of the Light Brigade" it all happened because somebody blundered, or possibly it merely illustrated mortal humans' hatred of the innate cussedness of inanimate objects.

Anyway, the *New York Times* gave part of its valuable page 1 to the story of how an astonished household at 117 East 55th Street, in the normally sedate block between Park and Lexington, close by the hub of New York's art world, found itself the innocent target of a demonstration by nearly 400 WPA workers who thought it the home of Congressman Bruce Barton. Walking in double file, the picketers carried banners protesting the announced discharge of 1,526 members of the Federal Art Project. "Bruce Barton, hands off WPA," went the chant.

Considerably startled was the suave English-accented butler who appeared at the door of No. 117 in response to the call of the WPA "delegation." Heading the committee was Jacob Abelson, secretary of the Fine Arts Project. His request to "see Mr. Barton" was met by the butler's cold-toned reply, "Mr. Barton doesn't live here any more." Mr. Abelson, somewhat at a loss, submitted: "But our office says he does." The butler admitted Mr. Barton owned the house but had rented it "to my people last November"—and then firmly closed the door.

A picker was sent to "call the office" of the Workers Alliance and soon returned with the announcement that the demonstration was to continue. "It's Barton's house, legally," he said, emphasizing the last word, "and, after all, what we want is the publicity."

Prints from Sweden

The exhibition of Contemporary Swedish Prints, which has been touring the country under the auspices of the Society of American Etchers, is now on view at the Rhode Island School of Design. At the Worcester Art Museum, its previous stop, eight of the prints were sold to local collectors; earlier 17 were purchased by the Library of Congress in Washington.

The exhibition will remain at Providence until Jan. 29, when it will begin to retrace its way across the country, stopping at the Toledo Museum, thence at the Detroit Institute of Arts. Organized by John Taylor Arms, it is due back in Sweden in 1940.



The Holiday: MAURICE PRENDERGAST

Prendergast, Sargent Bought by Minneapolis

IMPORTANT CANVASES by two past Americans, who in the preceding generation were keystones for diametrically opposed variants in native art, have been added to the permanent collection of the Minneapolis Institute of Arts—a portrait of Mrs. Thomas Lincoln Manson by John Singer Sargent, darling of New York and Mayfair society, and *The Holiday* by Maurice Prendergast, unacclaimed New England master.

The Sargent portrait was executed in 1891, not as a commission but as a sort of bread-and-butter letter to a hostess under whose roof the artist had passed a good part of that year. When Sargent later returned to London, the canvas went with him, winning him praise when it was shown at the Royal Academy. A vivid characterization, it depicts an intense-eyed lady dressed in the voluminous skirt and the tightly-fitting basque typical of her day. Her black and red dress fills out the bottom of the composition and contrasts strikingly

with the pale salmon brocade of the sofa on which she sits. Materials and flesh tones are handled with Sargent's customary brilliance.

Prendergast's *The Holiday*, informal and vibrant, is carried out in the flat masses of color that were used so individually by this New England painter. A decorative landscape, it presents a group of figures strolling and lounging in a park and reflects, as did many of the canvases exhibited last year in the retrospective exhibition at the Addison Gallery (*THE ART DIGEST*, Oct. 1, 1938), his love of open fields and gay playgrounds.

A painter stylistically ahead of his day, Prendergast was not as well understood during his lifetime as he is now. His canvases became more and more decorative toward the end, evolving into tapestry-like patterns woven in splendid color. Depth and form did not intrigue Prendergast. A contemporary of the Impressionists, his work prophesied the post-Impressionists.

Il Duce Exiles Futurism

The third of Europe's totalitarian dictators—Mussolini—has moved to bring art more firmly under the thumb of the state and has exiled Futurism unofficially from Fascist Italy. The charge is that this ismistic offspring of modernism is "non-Italian, disintegrating, anarchistic, Bolshevik and Jewish," according to the *New York Herald Tribune*.

Futurism was conceived and nurtured by Italians, and its creator, Filippo Marinetti, has always contended that "Fascism is 100 per cent Futuristic" and defined Mussolini as the "great Futuristic genius of new Italy." On the other hand, the rabid fascist, Telesio Interlandi, has argued that "Futurism is diametrically opposed to veritable Italian art" and charged it is "a Jewish and Soviet product."

After months of embittered newspaper polemics, says the *Herald Tribune*, Interlandi has emerged the victor, and Marinetti will have to bow to the officially inspired verdict that his creation is "non-Italian." This struggle between two important currents of opinion—and its result—is viewed as another step in Fascism's battle to purge all international influences from Italy's life. It is autocracy and racialism carried another step.

Meanwhile Americans are free to paint as badly or as well as they are able.

Silz, Late of Germany

Arthur Silz, a German painter whose artistic activities in his native land were cut short by official decree, was introduced to the American art public during the first half of January by the Hudson Walker Gallery, New York. Comprising canvases done over a period of seven years, the exhibition revealed several styles of painting and indicated, according to Howard Devree of the *New York Times*, "a striking talent for construction, an equally striking color sense and an ability to infuse his poetic quality of observation in his work. Certain of the figure pieces suggest in their decorative stiffness the influence of Hofer as certain of the landscapes indicate influence of Utrillo."

Jerome Klein of the *New York Post* observed that Silz's later oils were lighter in key and more luminous than his earlier efforts.

The Congress Aims High

The American Artists Congress will present its annual membership show at 444 Madison Avenue, from Feb. 5 to 27. The unusual setting for an art exhibit—a modern office building—has prompted the Congress to name the show "Art in a Skyscraper." Victor Cannell, head of the exhibition committee, expects an even larger show than last year.

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Public Sale
January 27 and 28
at 2 p. m.

*Illustrated Catalogue
One Dollar*



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Vice-Presidents
Parke-Bernet Galleries, Inc
Plaza 3-7573**



Triptych: JAN DE BEER. In De Keller et al Sale

Flemish Triptych in American-Anderson Sale

FROM the Paris collection of Count Alexandre de Keller and the New York collections of Mrs. Schuyler Quackenbush and the late Dr. I. Straus, the American Art Association-Anderson Galleries have drawn the 16th century Flemish paintings and the European and American 16th-19th century canvases which will be distributed to bidders on the evening of Jan. 27.

One of the Flemish works, a triptych by Jan de Beer (1475-1536), was exhibited at the Brooklyn Museum in 1935. A large example, 40½ inches high and 53½ inches long when open, it represents, in the central panel, the Virgin holding the Infant Christ, in the left wing, a mitred Bishop, and in the right wing SS. Catherine and Margaret. De Beer had the Northern European artist's love of meticulously rendered landscape, and the Madonna, who is clothed in deep blue and rose garments, was placed by him before a vast expanse of land, complete with castles and a river, and terminating in distant mountains. Another triptych, *The Adoration of the Magi*, painted by Peter Cock Van Aelst (1502-1550) will be offered in this sale. The Flemish group also includes work by Gilles Van Coninxloo, Joost de Momper, Lancelot Blondeel and Martin Van Cleve.

From 18th century Italy have come two landscapes by Alessandro Magnasco, and from the same century in France has come *Setter Pointing a Pheasant* by Jacques Charles Oudry, a noted designer of Gobelins and Beauvais tapestries and known also for his paintings of the favorite hunting dogs of Louis XV.

Each era has a famous cattle painter who is known as the "Paul Potter" of his time; in the 19th century it was Eugène Joseph Verboeckhoven, a Belgian painter whose *Cow in Landscape* comes before the auctioneer on Jan. 27. Other painters represented are Bruce Crane, Daniel Ridgway Knight, Sigurd Schou, Samuel Colman, J. H. Twachtman, Louis Eilshemius and James M. Chase.

The Barry Stuart

On Jan. 21 an important Gilbert Stuart portrait, that of Commodore John Barry (reproduced in the Jan. 1 issue of THE ART DIGEST), will be offered at auction, together with naval and personal memorabilia. The

Commodore, who came to Philadelphia from Ireland in 1760 was the first captain of the American Revolutionary navy, for which he equipped and launched the first vessel. His portrait by Stuart has been in the Barry family since its execution and it formed the frontispiece for William Bell Clark's biography of the Revolutionary hero.

Schiff Bids Lethargic

"For four days," writes Edward Wenham from London to the New York Sun, "Sotheby's book auctioneer strove valiantly to inspire some warmth into a more or less lethargic audience when selling the last 1,200 lots of the nearly 3,000 books which have been brought over from the Schiff Library in New York. This was the fourth session and made a total of ten days devoted to selling that wonderful library, and in view of the general high quality of its books it struck me as incongruous that many of the lots went for \$1.25 a time."

"The sale included some beautiful bindings, but he fears the people hereabouts are having to be interested in A. R. P. handbooks and the King's regulations governing the forces."

Auction Calendar

Jan. 18. Wednesday evening, Parke-Bernet Galleries; collection of the late General George R. Dyer: Lincolniana, autographs of Signers and Presidents of U. S.; early American and European military & historical books. On exhibition from Jan. 14.

Jan. 19. Thursday evening, Parke-Bernet Galleries; estates of Annie L. Benjamin and Charles Philip Beebe: American paintings; 18th century British portraits, 18th-19th century French canvases including Barbizon masters. On exhibition from Jan. 14.

Jan. 19 & 20. Thursday & Friday evenings, Plaza Art Gallery; collection of Ernest Sturm: historical and literary autographs & first editions. On exhibition from Jan. 12.

Jan. 20 & 21. Friday & Saturday afternoons, Parke-Bernet Galleries; from estates of Emily F. Griggs, Annie L. Benjamin and Mrs. Annie C. McCann: English & French 17th-18th century furniture; Italian Renaissance & Oriental rugs; paintings. On exhibition from Jan. 14.

Jan. 21. Saturday afternoon, American Art Association-Anderson Galleries; from estate of Elizabeth Barry Hepburn: Gilbert Stuart's portrait of Commodore John Barry and other articles pertaining to Barry, including a tankard by John Aitken; from other owners: George Washington's traveling boot box, hooked rugs, etc. On exhibition from Jan. 14.

Jan. 23, 24, 25 & 26. Monday, Tuesday, Wednesday & Thursday afternoons, American Art Association-Anderson Galleries; Part IV of the Courtlandt F. Bishop Library. On exhibition from Jan. 14.

Jan. 24 & 25. Tuesday & Wednesday afternoons, Parke-Bernet Galleries; from libraries of Guy Emerson, Mrs. Dorothy H. Baylis, Miss Adelaide B. Baylis, and others; limited editions, sporting books, examples of early printing. On exhibition from Jan. 20.

Jan. 25. Wednesday at 10 A. M., Plaza Art Gallery; unredeemed jewelry from R. Simpson & Co. On exhibition from Jan. 23.

Jan. 27. Friday evening, American Art Association-Anderson Galleries; property of Count Alexandre de Keller and others: Dutch, French, and English oil paintings. On exhibition from Jan. 21.

Jan. 27 & 28. Friday & Saturday afternoons, Parke-Bernet Galleries; property of Mrs. Dorsey Cullen and Mr. George L. Maxwell: French 18th century furniture; English & French silver; decorations. On exhibition from Jan. 21.

Jan. 28. Saturday afternoon, American Art Association-Anderson Galleries; English and American furniture, porcelains, decorations. On exhibition from Jan. 21.

Jan. 31. Tuesday afternoon, American Art Association-Anderson Galleries; J. Robert Stout collection: books & about Benjamin Franklin; also Americana, autographs, first editions. On exhibition from Jan. 25.

Feb. 9. Thursday evening, Plaza Art Gallery; Currier & Ives lithographs. On exhibition from Feb. 6.

Flemish Show in February

The important exhibition of Flemish paintings, arranged jointly by the Worcester Art Museum and the John G. Johnson Collection, will be officially opened by the Belgian Ambassador the evening of Feb. 23. The show will continue in Worcester through March 19, after which the pictures will be sent to Philadelphia.

Late Prices from the Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if announced) and the price. AAAA means American Art Association-Anderson Galleries; P-B stands for Parke-Bernet.

Furniture, Tapestries, etc.

Directoire: 18th century gold watch (AAAA, Korff, et al) Mrs. Harvey Morris	\$ 310
Elizabethan: 2 silver rosewater flagons (P-B, Hearst) Peter Guille, Ltd.	7,200
Charles II: 2 silver armorial scalloped dishes (P-B, Hearst) Richard H. Zinser	6,800
Charles II: silver royal flagon service (P-B, Hearst) Mrs. Margot Wright	5,500
George I: walnut & crewel claw-foot settee (P-B, Hearst)	4,300
Charles II: silver flat-top tankard (P-B, Hearst) Peter Guille, Ltd.	3,800
Wm. & Mary: walnut & crimson velvet suite (P-B, Hearst) E. Holt	3,700
Claude Saunié: Louis XV tulipwood commode (P-B, Hearst) French & Co.	5,400
Louis XV: acajou marqueterie bombé en coignures (P-B, Hearst) French & Co.	3,400
18th century Agra long carpet (P-B, Hearst) French & Co.	3,100
Louis XV: marqueterie-writing table (P-B, Hearst) French & Co.	2,500

Paintings

Greuze: <i>Louis XVII, as Dauphin</i> (P-B, Hearst)	\$13,500
Reynolds: <i>Lady Frances Warren</i> (P-B, Hearst)	10,500
Boucher: <i>Le Moulin de Charenton</i> (P-B, Hearst)	5,500
Daubigny: <i>Banks of the Oise near Auvers</i> (P-B, Hearst)	5,000
Beechey: <i>Mrs. Phillip Hills and Son Robert</i> (P-B, Hearst)	3,500
Lely: <i>Duchess of Portsmouth</i> (P-B, Hearst)	3,000
Beechey: <i>Portrait of Naval Officer</i> (P-B, Hearst)	2,200
Ziem: <i>Venetian Scene</i> (P-B, Hearst) Mrs. Albert Raisse	2,100

The Art Digest



Au Bord de la Fleuve: ROUSSEAU. In the Maxwell Sale

Maxwell Art Under Hammer at Parke-Bernet

FROM the Paris and New York homes of Mrs. Dorsey Cullen (Mrs. George T. Maxwell) and George L. Maxwell an extensive collection of French period furniture, rare silver and paintings has come to the Parke-Bernet Galleries for dispersal. After exhibition in the firm's New York galleries from Jan. 21, these properties will be sold on the afternoons of Jan. 27 and 28.

The paintings, mainly of the 19th century, include examples by Daubigny, Cazin, Harpignies, Diaz, and other artists of the Barbizon school. Theodore Rousseau, one of the masters in this group, is represented by his *Au Bord de la Fleuve*, reproduced above. A small panel, eight by ten inches, it presents a pleasant French countryside.

Many famous *maîtres ébénistes* are represented in the collection of Louis XV and Louis XVI furniture with which the Maxwell homes were furnished. Conspicuous items are a pair of Louis XV palisander and tulipwood corner-cupboards by Rübestück, and a Louis XVI acajou *bureau à cylindre*, believed to

have been presented by Marie Antoinette to the Princesse de Lamballe. Period bedsteads, canopies, commodes and tables are also offered. Of unusual interest among the chairs is a Louis XVI carved and *laqué bergère* example, said to have been executed as a throne chair for the ruler.

The handwork of Jean-Baptiste Claude Odiot, goldsmith to Napoleon I, lends distinction to a chiseled flagon, an item in the silver collection. Among the English silversmiths whose work is included are Paul Storr, from whose hands came a pair of crater-form wine coolers and a set of four Triton salts, and Paul Lamerie, who wrought the three Georgian silver casters being offered. Elizabethan, James I, George I and George II are other classifications.

The present owners also collected silver and enamels made by illustrious Russian court goldsmiths, such as a gold-mounted crystal inkwell and a jeweled and gold-mounted jade traveling clock by Carl Fabergé, an enamel and gilded silver jewel casket by Adler.

script by one of the most skillful court calligraphers of that era. The same era is reflected in a letter by Robert Cecil, Earl of Salisbury, which is inscribed "For Her Majesty's affaires." From the early 19th century is a letter by Lord Nelson, written from the *Victory*, Sept. 24, 1803, to John Hunter, Consul of Spain. A group of four pieces relates to Lord Mansfield's challenge to Lord Chesterfield to meet him on the field of honor.

Other autograph material comes from the hands of Benjamin Franklin, Nathaniel Greene, John Jay, Lord Byron, Robert Browning, Lafayette, Walt Whitman, Charles Dickens, Lord Tennyson, Bismarck, and the Duke of Wellington.

Among the bound volumes is the Third Folio Edition of Shakespeare's plays — the third issue, it is considerably rarer than the Second Folio Edition, and contains additional plays and the proper title page.

Sloane's *Life of Napoleon*, in 19 volumes and containing about 1,820 plates and 285 autographs, bound in levant morocco, constitutes a monumental work on the Corsican, and is one of the important sets offered.

The Sturm Library

IMPORTANT manuscripts and autograph letters by eminent literary and historical characters are a feature of the Ernest Sturm library which the Plaza Art Galleries are dispersing at auction on the evenings of Jan. 19 and 20. Collectors of Americana will find many documents by Revolutionary characters, among which is a certified copy, written at the order of George Washington, of the letter which Benedict Arnold under the nom de plume *Gustavus* wrote to Mr. John Anderson, who was, in reality, Major John Andre. Dated August 30, 1780, it is believed to be the only certified copy of Arnold's letter.

Another item in this category is a letter written by Commodore John Paul Jones to Messrs. I. De Neufville and Sons, agents of the U. S. in the Netherlands. Dated Dec. 13, 1779, it was written while Jones' fleet was undergoing repairs in the harbor of Texel after his capture of the *Serapis*.

The scene switches to England in another important offering, a letter signed by Queen Elizabeth. In Latin, it was written in the

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THE PRINT MAKERS: OLD AND NEW



Alcon of Crete: HANS WECHTLIN
(c. 1460-1526) Chiaroscuro Woodcut

500 Years of Prints

THE DEVELOPMENT of the print, from its beginnings in the 15th century to its present day state, is reflected in the current exhibition at the Art Institute of Chicago. Comprising 200 prints selected from the museum's 1937 and 1938 acquisitions, the show begins, chronologically, with a 15th century *Adoration of the Magi* by an anonymous German artist. An example of a dotted print, it is a tapestry-like design in which the effect has been achieved with white lines against a dark ground, instead of the usual dark against white.

As Dorothy Stanton explains in the Institute's *Bulletin*, it is worked out on a copper plate, but "the process is allied to woodcutting rather than to engraving on metal. The lines and areas in relief are inked and print black while the furrowed spaces show as white."

Contemporary with this *Adoration of the*

Adoration of the Magi: MASTER E. S.
German 15th Century Engraving



Magi is another of the same subject by the Master E. S., who crowded his composition with incidents relative to the visit of the Magi. Perspective overwhelmed him; but he contributed to the engraver's art a method of crosshatching, and succeeded in making individuals of his characters. A primitive *St. George Dismounted from His Horse* by the Master of the Nuremberg Passion is an engraving shaded with parallel lines.

Next in the line of time comes Dürer who is represented by six prints, three of which were done just after his first trip to Venice, late in the 15th century. Dürer's influence on the Master M. Z. is seen in the similarity between the nude woman in the latter's *Memento Mori* and the Princess in the former's beautifully printed *Penance of St. John Chrysostom*. Dürer's *The Promenade*, in which Death grins from behind a tree at a strolling couple, is evidence of the late Gothic and early Renaissance artist's awareness of the transitory character of earthly pleasures.

In discussing the *Alcon of Crete* print by the famous German Hans Wechtlin, Miss Stanton pointed out in the *Bulletin* that "even



Adoration of the Magi: ANONYMOUS MASTER.
German 15th Century Dotted Print

in the 15th century there was some printing of color woodcuts by using a separate block for each color. In the 16th century the chiaroscuro woodcut developed. In these the effect of light and shadow was achieved by the use of tones of the same color, or of closely related colors." Wechtlin used two blocks, one supplying black outlines and another, grey-green tones. Alcon of Crete was the William Tell of classic myth, so true a marksman that he shot an arrow through a serpent encircling his son, without harming the child.

Italian printmakers are represented in Chicago by Antonio Pollaiuolo's *Battle of Naked Men*, an early *Hercules and the Hydra* by the Master I. F. T., and by several etchings by Giambattista and Giandomenico Tiepolo. Holland's 17th century is seen in five Rembrandt etchings, including *Abraham's Sacrifice*.

The early 19th century exhibits include Ingres' drawing of Charles Francois Mallet, a portrait reproduced in THE ART DIGEST for Oct. 1, 1938. From the latter part of the same century is Renoir's drawing, the *Bather Coming Out of the Water*, and a selection of lithographs by Toulouse-Lautrec.

Gauguin in Tahiti

A SHIP bearing an eccentric Frenchman approached mystic, romantic Tahiti—the end of a voyage that was to change a career and produce an art form that many young Americans today seek to imitate.

"After a voyage of 63 days from place to place, days which for me were full of impatient dreaming, of feverish longing for the promised land, we caught sight of some strange specks of light moving in zig-zag fashion on the sea. A black cone detached itself from the dark sky. We rounded Moorea and came in sight of Tahiti." Thus did Paul Gauguin describe his first glimpse of the far away islands to which his search for a natural way of life and for color and decorative motifs led him. Samples of what he recorded during his first stay in Tahiti this month formed a display at the Bignou Gallery.

That Gauguin found color and a decorative freedom is obvious from *Tahiti* and *La Montagne Sacrée*, two canvases rich in luminous yellow-greens and contrasting browns and blacks. Across the foreground of the latter, a fence, carved in native motifs, strikes a pagan ceremonial note, and to the right sits a calm, brooding idol, his passiveness accented by the exuberance that characterizes the rest of the composition.

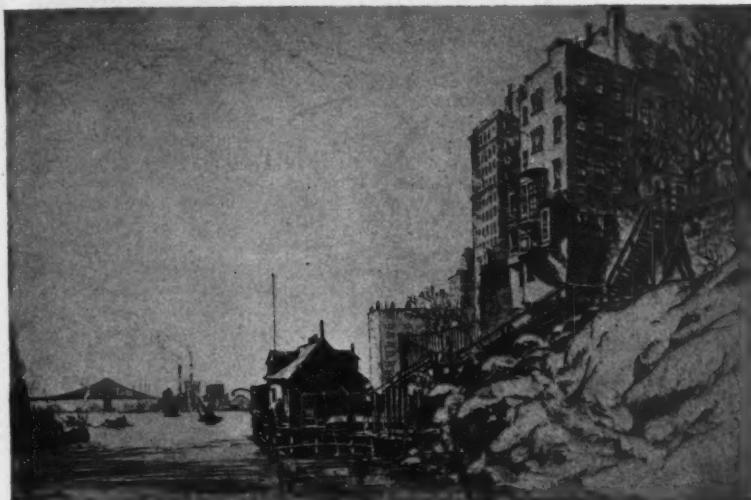
Gauguin's woodcuts, however, comprised the major portion of the Bignou show, eighteen of them, known as the P. Durrio proofs because they were presented by the artist to his friend Durrio, being included. Printed, and colored by the artist with dabs of red, blue or pink to accent the black and white surfaces, these small prints are a record of Gauguin's reaction to the mysterious spirits of the natives and their aboriginal dread of the unknown.

"Crudely done as they are," wrote Royal Cortissoz in the New York *Herald Tribune*, "they nevertheless vibrate with the overtones of Tahitian life. That life is mirrored not as sunlit but shadowy, peopled by forms that are at bottom natural enough but rendered almost macabre by the obscurity in which they are enveloped. Most of the woodcuts are wrapt in mystery, the atmosphere of Tahitian superstition. They are strange, exotic things, which faintly touch the imagination."

St. George Dismounted: MASTER OF NUREMBERG PASSION. 15th Century Engraving in Chicago Art Institute



THE PRINT MAKERS: OLD AND NEW.



Sutton Place: SYD BROWNE
Arms "Swapped" His *Finchingfield* for This Etching

Print Show Reflects Wide Range of Appeal

THE ANNUAL black-and-white exhibition sponsored by the Grant Studios, New York, this year presents drawings and prints by 32 artists, and a few small sculptures. Current until Jan. 24, the show reflects as much variety in subject matter as it does in technique and appeal—landscapes, seascapes, winter and summer scenes, figure pieces and portrait heads are seen next to a set of abstract drawings which Dwinell Grant has done with pen and ink and opaque washes.

Flooded with light and well composed are two etchings by Syd Browne; one depicts a group of Quebec buildings and the other, a stretch of New York's East River. Joseph T. Higgins, with rich tones and textures, captures picturesque aspects of Rockport harbor in two of the four drypoints he has contributed. Nearby are four lithographs by Ella

T. Lillie which bring to the exhibition cozy views of Vermont in winter—trees and covered bridges create designs against white snow.

Martin Gambee's drawings of Arizona and the blazing areas of the Southwest widen the geographical scope of the show's exhibits; and Minna Citron's *Nude*, John McClellan's *Three Heads*, and Mary Cline's head of a Negress are representative life studies in etching, lithography and drawing, respectively. Among the decorative sculptures is an amusing piece in cast cement, *The Little Philosopher*, in which Isabel Feltman has made a small, pyramidal composition of a thinker sitting on a complacent and contemplative lion.

John Taylor Arms, president of the Society of American Etchers liked Browne's *Sutton Place* so much that he traded his famous *Finchingfield* for it.

Gavarni's Subtle Irony

Frank Weitenkampf, director of the print department of the New York Public Library, has installed a large and well selected exhibition of lithographs by Gavarni, famous 19th century French satirist. The show will continue through March, and will be reported and illustrated in the next issue of THE ART DIGEST.

Meanwhile, a paragraph from Edward Alden Jewell's comment in the *New York Times*, is illuminating: "Daumier, in comment upon the foibles and faults of his time, was wont to draw with a broader, a more robust sweep. Gavarni was, in a sense, subtler, and with him a kind of gentle irony replaced the often scalding, the impassioned social protest of the other artist. Both possessed a deep and keen human insight. Gavarni's humor is delicious, full of odd, piquant little turns and twists. His line glides like an innuendo."

The "One Hundred Best"

Seventy-five members of the Society of American Etchers are represented in the exhibition of "One Hundred Best Prints of the Year," on view at the Grand Central Art Galleries, New York, until Jan. 28.

Officers of the society included in the display include: Frank W. Benson, honorary president; John Taylor Arms, president; Ernest D. Roth, first vice-president; Armin Landeck, second vice-president; Chester B. Price, corresponding secretary; Paul F. Berdanier, treasurer; Philip Kappel, Albert Sternier and Isabel Bishop.

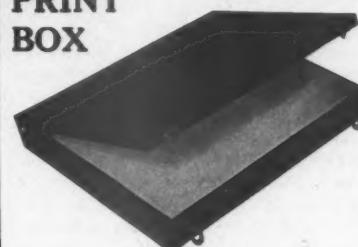
We Often Wondered

"According to the geographies, New York is a city; we think that a medical work ought to pronounce it a disease."—*San Francisco Argonaut*.

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Susan Eakins Dies

SUSAN MACDOWELL EAKINS, widow of Thomas Eakins, and herself an artist of recognized talent, died at noon Dec. 27 in her 87th year. Her death, after a short illness of ten days, occurred in the house where her famous husband took her upon their marriage in 1881—Eakins died in 1916.

Born in Philadelphia, she was the daughter of William H. MacDowell, a distinguished engraver, and grew up in an art atmosphere. She attended the Pennsylvania Academy, where she was first a pupil of Schuselle and then of Eakins. She was the first winner of the Mary Smith prize at the Academy's annual and established a wide reputation of her own, although much of her time in late years was devoted to consolidating the fame of Thomas Eakins. In 1930 she and her friend, Miss Mary A. Williams, presented the Philadelphia Museum with a collection of 30 of her husband's best paintings. With their permission the museum later gave the portrait *Clara* to the Louvre.

Charles Bregler, long-time friend of the family and an authority on the work of Thomas Eakins, wrote the following tribute to Mrs. Eakins for THE ART DIGEST: "She was endowed with attributes that are not a common heritage. Sympathetic and a most understanding, generous nature, which showed itself unobtrusively in so many ways, shrinking from any form of publicity, or basking in the shadow of her husband's merited fame. Beloved by all who came in contact with her, helpful to many so far as her slender means permitted, doing without to make others comfortable. A painter sincere, skilled and proficient in every angle of her profession."

"But the thought uppermost in her mind was the preservation and care of her hus-

band's paintings. All the sketches for his paintings and other studies were carefully preserved for future students. Some 12 years ago, feeling there should be a permanent comprehensive collection of Eakins' work as a memorial in his native city, I made known my thoughts to her. Finally one day a letter came in which she wrote that 'my dream had come true,' informing me she was giving the Philadelphia Museum a representative collection of his paintings, drawings and sketches to the number of about 60, with the understanding and promise that they were to be kept intact on display in a special gallery for all time.

"This was in 1930. However, I am sorry to record that this promise to Mrs. Eakins has up to this date never been fulfilled. This grieved her very much and has been one of her greatest disappointments, and had the tendency to destroy every shred of confidence in the management of the museum. I am still clinging to the hope that the museum will carry out the promise made to Thomas Eakins' widow."

A sister, Mrs. Elizabeth MacDowell Kenton, a Philadelphia artist, survives.

Among His Cypress Trees

The ashes of Francis McComas, California artist who painted the gnarled beauty of old cypress trees, were buried beneath a granite boulder in Monterey's Cypress Point and a tree, in accordance with the artist's wish, was planted nearby. McComas died Dec. 28 in Monterey, where he had lived since 1895 painting canvases that won acclaim in London, Paris, New York, Boston, Chicago and San Francisco.

Surviving is the widow, Mrs. Gene Francis McComas, who is also an artist.

Knight, Landscapist

ASTON KNIGHT, Paris-born American painter whose canvases have for years carried on the landscape traditions of his father, Ridgway Knight, is showing 51 views of France, Italy and America at the John Levy Galleries, New York, until Jan. 21. A Commander of the Legion of Honor, he has been awarded many prizes by the French Government, which also purchased three of his works for the Luxembourg Museum. France dominates the show with 33 landscapes depicting picturesque, flowered gardens of Normandy, pastoral views of the interior and of the Riviera near Mentone. Knight is particularly fond of aged, tradition-soaked cottages resting on the banks of placid streams.

The *Arch of Titus*, the *Colosseum* and *Pae-*
stum bring to the exhibition pictures of ruins
that speak eloquently of the grandeur that
was once Italy. Other Italian canvases pre-
sent the rugged beauty of the coast at Sor-
rento and Amalfi, and still others show the
glistening surfaces of Venetian canals,
hemmed in by the walls of aged dwellings.

Debut of Burr Miller

Inaugurating its series of one-man shows by Americans, which the American Art Association-Anderson Galleries will stage in their spacious rooms through the season, will be the sculptor, Burr Miller—son of Burr Churchill Miller, who is also a sculptor, and the late Helen Reynolds Miller, watercolorist. The show scheduled for Feb. 8-28, will be the artist's New York debut after ten years of study and work both here and abroad. Figures and heads in stone will comprise the show and a portrait of Katherine Hepburn is among the notable pieces included.

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GORDON GRANT, the artist, pictured at an exhibition of his famous marine paintings at Grand Central Galleries, New York City, New York

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The Field of American Art Education

Moholy Explains

BECAUSE the closing of the New Bauhaus in Chicago has been used as an argument by some against the feasibility of the Bauhaus idea for America in the current controversy centering about the Museum of Modern Art exhibition, L. Moholy-Nagy has broken his silence concerning the Chicago fiasco.

The New Bauhaus failed to reopen in Chicago because of financial difficulties, explains the former director in a letter to Edward Alden Jewell of the *New York Times*. "Returning to Chicago from a summer trip in the middle of August," writes Moholy-Nagy, "I was informed by letter of the president of the Association of Arts and Industries that, owing to financial difficulties, the school most probably would not open and the faculty was advised to look for other positions."

Explaining that hitherto, as a newcomer to this country, "I thought it a matter of tact to be silent about my sad experience with the Association of Arts and Industries [Sponsors of the New Bauhaus]," Moholy-Nagy quotes from a letter sent by the association's president to Walter Gropius: "None of us relish the idea of having our name connected with a school that is forced to close after one year of brilliant success."

In his own letter, the former master of the old Bauhaus, pays tribute to members of his faculty—Professors Eckhart, Gerard, and Morris of the University of Chicago, and Herbert Bayer, Jean Helion, G. F. Keck, and Alexander Schwinsky—and affirms his belief that "a re-establishing of the New Bauhaus with solid and responsible backing would mean much more than an experiment. It would be a vital necessity."

In the same mailbag, the *Times* art editor received a letter from Miss Gertrude Auten, a student at the New Bauhaus, containing a tribute to Moholy-Nagy and Gropius, and stating her conviction that the New Bauhaus was eminently suited for America.

With "True Elegance"

IN ONE OF THE ROOMS of the Julien Levy Galleries, curvilinear New York home of Surrealism and other modish "isms," an exhibition in a vastly different trend was presented early this month—drawings by the advanced students in the Paris ateliers of the New York School of Fine and Applied Arts. The entire collection, wrote Henry McBride in the *New York Sun*, "reeked with cleverness," and then he noted that "there is no suggestion anywhere of the proverbial 'grouping' of the student. All is as professional as can be: and all these interiors and posters and designs in general are of a smartness that could not have been conceived in America twenty years ago, or any where else, for that matter."

"This firm and constant preoccupation with elegance," the critic explained, "may probably be traced, if you investigate the matter, to the influence of the atelier's director, Van Day Trues, who himself never has any difficulty distinguishing true elegance from false."

The pupils, continued McBride, "have been helped to this state of efficiency by having apparently the entree to exceptional houses, for some of the most striking drawings have these titles: *Library chez monsieur et madame Bouet de Monvel*, by Joe Martin; *Chez Lady Mendl, Versailles*, by John Hulse; *Chez Madame Schiaparelli*, by Sara Marchiano; *Chez la Princesse Edmond de Polignac*, by Irma Freedman; *Palazzo Rezzonico*, by Mary Anna Barker; *Chez de Beaumont*, by Mary Stover.

Attention, Architects!

An anonymous gift of \$1,000 has been contributed to the prize money in a competition for a design for a Festival Theatre at William and Mary College, Fredericksburg, Va. Eight prizes starting with a top award of \$1,000 will be distributed at the close of the competition Jan. 31, which is being conducted by *The Architectural Record*.

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Johnson of the Range

FRANK TENNY JOHNSON, noted painter of the cowboy and Indian scenes that sometimes typified the old West and sometimes the West as it is today, died Jan. 1 in Los Angeles at the age of 64. A follower, in subject matter at least, of Remington and Russell, Johnson learned the technicalities of his craft at the Art Students' League, where he was a pupil of Lorenz, Heinie and Henri.

Born in 1874 on a ranch near Big Grove, Iowa, Johnson attended high school in Oconomowoc, Wis., and shortly afterward went to New York to study art. His canvases of range riders, bucking broncos, stampeding cattle, and Indian horsemen were particularly alive, authentic and enveloped in convincing atmosphere. He caught the blazing heat of the plains, the cool of infinite nights, and the silvery blue of moonlight, as well as the tense atmospheres that accompany thunder storms. His canvases reflected the spirit of the wide horizon with much the same authenticity that is found in old ballads of the cow country.

Johnson was made an associate of the National Academy in 1929 and a member in 1937. He was a member of the Salmagundi Club since 1912. His prizes include the \$1,000 Shaw prize of the Salmagundi Club (1923), the \$1,250 Edgar B. Davis purchase prize in San Antonio, Texas (1929), and numerous medals. Johnson's canvases hang in many American museums and public institutions, in the Royal Palace, Copenhagen, (*Splendor of the Moon*), and in the Dunedin Museum, New Zealand (*Singing to the Steers*).

Surviving are his mother, Mrs. Abner M. Johnson of West Allis, Wis.; his widow, Mrs. Vinnie Reeves Francis Johnson; and a brother, Arthur D. Johnson of Seattle, Wash.

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Unionism & Art

[Continued from page 8]

a Dancer by Harold Ambellan, which effectively contrasts attentive poise with the pendulum-like rhythm of a swaying body. For caressive, undulating effects, Leo Amino has carved lovingly a wood Mother and Child that exploits the grain sensitively. In the social significance mood is John Hovannes' plaster Song of the Shirt, probably the best of this type of sculpture in the exhibit. Classic form is not lacking among trade unionists and for evidence there are heads by Paul Hyman and Jacques Horwitz, the latter being one of the most firmly modeled pieces in the show. For abstraction "all the way," David Smith, who works in steel with an acetylene torch, contributes Suspended Figures.

Among the other outstanding works in the show are pieces by Jose de Creeft, Alexander Finta, Enrico Glicenstein, Maurice Glickman, Aaron Goodleman, Herbert Kalem, Ben Karp, Milton Hebdal, Cesare Steo, Saverio Sulmonetti, Rosa Newman Walinska and Beverley Silverman.

When propaganda is given full rein as it is in one or two of the groups the result artistically is not much higher than the Rogers mantelpieces of another generation. Such lapses are much in the minority and are due to individual incompetence. As a group, the United American sculptors, seeking their experience in collective association and attempting more poignant drama of forms, are in the stream of the contemporary movement in sculpture. As Kent suggests, it is their deeds more than their art that is trade union.

Toledo's Delacroix

[Continued from page 13]

David, for example, Toledo's new canvas achieves movement by such little details as the twist of a horse's head, and by the gesturing hands of Columbus and Isabella, the posture of the Indian maiden and the two prominent foreground figures. A further instance of individualism, a characteristic sponsored by the Romanticists, is the mood of reverie that pervades the canvas—the spectators seem more intent on their own thoughts than on the action taking place before them.

The painting was commissioned for the San Donato palace in 1839, and though the depicted action took place in Barcelona, the setting used by Delacroix suggests an Italian scene (one of the towers resembles very much that of Florence's Palazzo Vecchio). The influences visible in the canvas are also chiefly Italian—certain blues in the steps coming from Veronese, and the general arrangement, from Titian.

"The Titian influence," concludes Mr. Seiberling, "would seem to have come in spite of himself, for Delacroix was to wait some fifteen years to praise Titian in his Journal, at which time he noted that Titian's qualities can be 'savored best by people who are getting old.'"

A Brackman for Wilmington

Through the efforts of Mrs. Robert Wheelwright, chairman of the exhibition committee of the Wilmington Society of Fine Arts, a purchase fund was built up which enabled the Society to add to its permanent collection not only Leon Kroll's Road to the Cove, as announced in THE ART DIGEST for Dec. 15, but also Robert Brackman's Arrangement, Life and Still Life, which was reproduced in the same issue. The Society's January exhibition, housed in the Delaware Art Center, features a loan collection of tapestries.

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Honoring Our Own

AT THE DAWN of the new year the American Artists Professional League launched a plan to mark the birthplaces of great American artists with proper markers and ceremonials. The purpose of this move is not alone to give deserved recognition, but also to familiarize Americans with their own traditional native art. The general public is invited to help the League select the candidates who will be thus honored at the rate of two or more during each American Art Week.

The New York Times in an editorial gave the League officers some hint of the difficulties they may expect to encounter. "This is an interesting and a worthy enterprise," said the editorial, "but it presents some difficulties. America has produced a long list of men of distinguished talent and some geniuses, but necessarily there is some question as to how many years the really 'great' names are going to last. Moreover, there is the matter of deciding which artists really were American. The artists themselves seem to have encountered this difficulty. Our early group, Benjamin West, John Singleton Copley, Gilbert Stuart and John Trumbull, all born here, were nevertheless all a bit uncertain about where they belonged. Two of them, West and Copley, decided to stay in London and reap the rewards of R. A. The two others, Stuart and Trumbull, dallying with West a while, managed to get safely back to George Washington's America.

"Our art, until recently, has been so derivative that many of our artists were inevitably drawn toward Europe. This happened in the case of Whistler and Sargent. We claim them, now that they can't do anything about it, but so do the British. And if Mary Cassatt was not a member of the French Impressionist school, where does she belong?

"Of course we have produced artists of undisputed American traits. No one can look on a Winslow Homer and think it foreign. George Inness had too much imagination and poetry to tarry anywhere short of himself. Thomas Eakins hadn't enough of either to escape being a news photographer in paint, but he was a fine American craftsman. Frederic Remington was exuberantly American. Samuel F. B. Morse was a great American, irrespective of his art. Some of our artists were great in spite of their art. Illustrators like Abbey, Pyle and Pennell should be popular vote-getters.

"We wish the members of the Artists Professional League well in their project. They will have some fun as well as some grief."

Everybody is invited to participate in the selections, to "plug" for your favorites, "boo" the other fellow's heroes, and to make suggestions. The first markers will be placed next Fall during American Art Week. Address suggestions to Wilford S. Conrow, 154 West 57th Street, New York City.

ART TO HEART TALKS

Alexander Z. Kruse

The absence of the creative element in artistic endeavor results in a soulless, spiritless rendering of the camera eye.

Pictures, music, poems or plays, and especially art criticism, may be mechanically perfect, and still remain a prosaic delineation,—artless. They who pass off artless documented technique as works of art, only tend to encourage more pot-boilers to invade and adulterate the field of fine arts.

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CALENDAR of Current EXHIBITIONS

ALBANY, N. Y. Institute of History & Art Jan.: Paintings, Emile A. Gruppe.
ALLENTOWN, PA. Muhlenburg College Jan. 18 to Feb. 2: *Southern Printmakers*.
BALTIMORE, MD. Museum of Art To Jan. 29: *Non-objective Paintings*.
BINGHAMTON, N. Y. Museum of Fine Arts Jan.: Paintings, Boardman Robinson.
BOSTON, MASS. Doll & Richards To Jan. 24: Etchings, Elizabeth O'Neill; Portraits, Patrick Gavin. Guild of Boston Artists Jan. 16 to 28: Watercolors, Harry Sutton Jr.
Grace Horne Galleries Jan. 16 to 28: *Susumu Hirota*; Clay Barlett; Museum of Fine Arts Jan.: Paintings, Joseph Lindon Smith.
Museum of Modern Art To Jan. 22: *Contemporary American Glass*. Robert Rose Galleries To Jan. 21: *Memorial for Iacouleff*.
BROOKLYN, N. Y. Brooklyn Museum Jan.: Material from Columbia and Ecuador; Illustrated Music Titles; Polish Arts and Crafts.
BUFFALO, N. Y. Albright Art Gallery Jan.: *Life in Japan: Contemporary Paintings*.
CHICAGO, ILL. Art Institute To Jan. 29: Etchings of Venice; International Etching and Engraving. M. O'Brien & Son To Jan. 28: Landscapes, Frank C. Peyraud; Palette & Chisel Jan.: Watercolors, Vincent O'Connor.
CINCINNATI, OHIO Cincinnati Museum To Jan. 26: "Artists West of the Mississippi."
CLEARWATER, FLA. Art Museum To Jan. 25: *Contemporary American Oil Paintings*.
CLEVELAND, OHIO Museum of Art To Jan. 22: Masters of Popular Painting.
DALLAS, TEXAS Museum of Fine Arts To Jan. 28: Southern States Art League.
DAYTON, OHIO Art Institute Jan.: American Scene Painters.
DENVER, COLO. Art Museum Jan.: *Regional Preview, New York World's Fair*.
DETROIT, MICH. Institute of Arts To Feb. 15: Prints, Albrecht Dürer.
ELMIRA, N. Y. Arnot Art Gallery Jan.: Elmira Artists.
GREENSBORO, N. C. Art Center To Jan. 21: *Aqua-Chromatic Exhibition*.
HAGERSTOWN, MD. Washington County Museum To Jan. 21: Pennsylvania German Illustrations (AFA).
HARTFORD, CONN. Wadsworth Atheneum To Jan. 24: Watercolors, Cady Wells.
HOLLYWOOD, CALIF. Art Center School Jan.: *Aqua-Chromatic Exhibition*.
HOUSTON, TEXAS Museum of Fine Arts Jan.: Paintings, House Pushman; Oils, Edmund Kinsinger; Watercolors, Frances Failling.
IOWA CITY, IOWA State University of Iowa To Jan. 27: Chouinard Art Institute, To Jan. 31: Watercolors, Selected by Eliot O'Hara.
KANSAS CITY, MO. Art Institute Jan.: Paintings, Guy Maccoy.
Nelson Gallery Jan.: Five Years of Sculpture Collecting; Watercolors, Alfred Miller.
LAWRENCE, KANSAS Thayer Museum Jan.: Paintings, Maurice Braun.
LINCOLN, NEBRASKA University of Nebraska To Jan. 25: Surrealist Federico Castellon, (AFA).
LOS ANGELES, CALIF. Foundation of Western Art Jan.: California Watercolors.
Los Angeles Museum Jan.: Old Masters, lent by Southern California

Private Collectors: Paintings, Wm. Gav.
MANCHESTER, N. H. The Currier Gallery of Art Jan.: Oils, Waldo Pierce; *The Ten of Philadelphia*; Wood Sculpture, Genevieve Carr Hamlin.
MEMPHIS, TENN. Brook Memorial To Jan. 29: National Academy Oils (AFA).
MILWAUKEE, WISC. Art Institute Jan. 20 to Feb. 15: Gros, Gericault, Delacroix.
MONTPELIER, VT. Wood Art Gallery Jan. 15 to Feb. 15: California Watercolor Club.
MUSKOGEGON, MICH. Hackley Art Gallery Jan.: American Show.
NEWARK, N. J. Co-operative Gallery To Feb. 11: Marshall Simpson.
Newark Museum Jan.: American Folk Paintings.
NEW BRUNSWICK, N. J. Rutgers University Jan. 7 to 21: Grumbacher Palette Collection.
NEW HAVEN, CONN. Yale University To Jan. 27: William Sergeant Kendall Memorial.
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NEW YORK CITY, N. Y. Academy of Allied Arts (349W86) Jan.: January Group Show.
A. W. A. (352W57) To Feb. 3: Watercolors, Members.
American Academy of Arts and Letters (653W155) Jan.: Charles Adams Platt Memorial.
American Artists School (131W14) To Jan. 22: Students' Work.
An American Place (509 Madison) Jan. 20 to March 1: Paintings, Georgia O'Keeffe.
Arden Galleries (460 Park) To Feb. 11: 3,000 Years of Chinese Jade.
Argent Galleries (42W57) Jan. 16 to 28: Paintings, Katharine B. S. Larkin; Watercolors, Elizabeth A. Colborne.
Aristo Gallery (30 Lexington) Jan.: Temple Rubbings; Tibetan Paintings.
Art Students League (215W57) To Jan. 22: Murals, Schenckenberg; Anne Goldthwaite.
Babcock Galleries (38E57) Jan.: Paintings, American Artists.
Bignou Gallery (32E57) To Jan. 30: "Centenary of Photography." Boyer Galleries (69E57) Jan.: Paintings, American Artists.
Buchholz Gallery (32E57) Jan. 20 to Feb. 18: Sculpture, Gerhard Marcks.
Carroll Carrstairs (11E57) Jan. 16 to 28: Watercolors by Segonzac.
Clay Club Gallery (4W8) To Feb. 10: "Competition Models."
Columbia University Jan.: Architecture of Railroads.
Contemporary Arts (38W57) To Feb. 4: Paintings, Dan Lutz.
Decorators Club Gallery (745 Fifth) Jan. 19-Feb. 9: Chinese Screens.
Downtown Gallery (113W13) To Jan. 21: Marin, Karhol, Sheeler, O'Keeffe, Cikovsky, Varian, Carl Walters.
Durand-Ruel Galleries (12E57) Jan.: French Paintings.
Federal Art Gallery (225W57) Jan. 25 to Mar. 7: "99 Graphic Prints".
Ferargil Galleries (63E57) Jan. 16 to 30: Watercolors, Gilmer Petrolf; Yarnall Abbott; Jan. 23 to Feb. 7: C. A. Brodeur.
Fifteen Gallery (37W57) Jan. 21: Paintings, Renouard; Jan. 23 to Feb. 4: Watercolors, Herbert B. Techsky.
Findlay Galleries (69E57) Jan. 16 to 30: Paintings, Mrs. Irene M. Luke.
Karl Freund Gallery (50E57) Jan. 15 to 31: "Whit Sunday," Barend Van Orley.
French Art Galleries, (51E57) Jan.: French Impressionists.
Grand Central Art Galleries (15 Vanderbilt) To Jan. 28: Society of American Etchers; Jan. 21 to Feb. 11: Mural Sketches, (Fifth at 51st) To Jan. 21: Sculpture, Mario Korbel; To Jan. 28: Robert Henri.
Grant Studios (175 Macdougal) To Jan. 24: Black & White Show.

Marie Harriman Gallery (61E57) To Feb. 3: Paintings, O. A. Renne. Kennedy & Company (785 Fifth) To Jan. 28: Etchings & Drypoints, Rembrandt.
Frederick Keppel & Co. (71E57) To Jan. 31: Woodcuts, Gauguin. King-Cott School (13E40) To Feb. 3: Paintings, King-Cott Children. Kleemann Galleries (38E57) Jan.: Lithographs & Etchings, Whistler. M. Knoedler & Company (14E57) To Jan. 28: "Views of Paris."
C. W. Kraushaar (730 Fifth) To Jan. 28: Paintings, H. H. Newton. John Levy Galleries (18E57) To Jan. 21: Landscapes, Aston Knight.
Julien Levy Gallery (15E57) To Jan. 25: Mirrors, Jared French; Jan. 17 to Feb. 7: Massimo Cam-pigli.
Lilienfeld Galleries (21E57) Jan. 16 to Feb. 11: Paintings, Flemish.
Macbeth Galleries (11E57) Jan.: Paintings, Herbert Meyer.
Pierre Matisse (51E57) To Jan. 21: "Early French Moderns."
Guy Mayer Gallery (41E57) To Jan. 28: Finger Paintings, Y. K. Chang.
M. A. McDonald (665 Fifth) Jan.: "Prints of Six Centuries."
Mercury Galleries (4E8) To Jan. 21: Drawings, Earl Kerkam; Jan. 23 to Feb. 5: Works by the Insane.
Metropolitan Museum of Art (5th at 82nd—Free except Mon. & Fri., Daily 10 to 6, Sun. 1 to 8) Jan.: Augustan Art; To Feb. 26: Chinese Tapestries.
Midtown Gallery (605 Madison) Jan. 17 to Feb. 4: Paintings, Isaac Bishop.
E. & A. Milch (108W57) To Jan. 31: Paintings, James Floyd Clymer.
Montross Gallery (785 Fifth) To Jan. 21: Watercolors, Hyman Goldstein; Paintings, Ann Kocsis. Charles Morgan Gallery (37W57) Jan. 24-Feb. 8: Prints by Hirshfeld.
Pierpont Morgan Library (29E36) —Open daily—except Sun. and Legal Holidays, 10 to 5) To Mar. 15: French 9th to 19th Century Drawings, Manuscripts.
Morton Galleries (130W57) To Jan. 21: Color Compositions, Bertha Remick; Drawings, Amyro Hooper; Jan. 23 to Feb. 4: Watercolors, Virginia Parker.
Municipal Art Committee (30 Rockefeller Plaza) Jan. 18 to Feb. 5: Resident New York Artists.
Museum of the City of New York (Fifth at 103)—Free except Mon. Open weekdays, except Tues. 10 to 5, on Sun. 1 to 5) Jan.: Currier & Ives and the New York Scene.
Museum of Modern Art (14W49) —Daily Admission 25¢, except Mon., free. Open 10 to 6, Sun. 12 to 6) Jan.: Bauhaus.
National Arts Club (119E19) To Jan. 27: Anniversary Memorial Exhibition.
Newhouse Galleries (E57) To Jan. 21: Watercolors, Milan V. Petrovic.
New School for Social Research (66W12) To Jan. 28: United American Sculptors; Oils, F. Kuttner.
Arthur U. Newton Gallery (11E57) To Jan. 21: Paintings, Ariel-Angerman.
Nierendorf Gallery (21E57) Jan.: Paintings, Feininger, Hofer, Kandinsky, Klee.
Georgette Passedoit (121E57) Jan.: Watercolors & Drawings, Jules Pas-cin, Hermine David.
Pen & Brush Club (16E10) Jan.: Watercolors, Black & Whites.
Perls Gallery (32E58) Jan. 16 to Feb. 25: Paintings, Jean Eve.
Playhouse Art Gallery (52W8) Jan. 15 to 28: Wm. Von Herr.
Public Library (Fifth at 42) To March 30: Gavarni Lithographs.
Frank Rehn (683 Fifth) To Jan. 31: Paintings, Charles Burchfield.
Paul Reinhardt Galleries (730 Fifth) Jan.: Paintings, Jere R. Wicksoire.
Riverside Museum (310 Riverside Dr.) To Feb. 26: Chicago Society of Artists.
Salmagundi Club (47 Fifth) To Jan. 27: Annual Auction Exhibition.
Schaeffer Gallery (61E57) Jan.: Dutch Masters.
Schneider-Gabriel Galleries (71E57) Jan. 23 to Feb. 4: Paintings, Harry Shoker.
Schultheis Galleries (15 Maiden Lane) Jan.: American & Foreign Paintings.
Jacques Seligmann (3E51) Jan. 16 to Feb. 8: Abstractions, Gallatin, Morris, Shaw.
E. & A. Silberman (32E57) Jan.: Old Masters & Antiques.
Society of Illustrators (334½W24) To Feb. 4: Humorous Drawings.
Marie Sterners Galleries (9E57) To Feb. 1: Drawings & Pastels, Lin-tott.
Studio Guild (730 Fifth) Jan. 16 to 28: Mary S. Falkner; Extension of Sculpture Exhibition.
Mrs. Cornelius J. Sullivan (460 Park) Jan.: Modern French Masters.
Tricker Galleries (21W57) Jan.: Paintings, American Artists.
Uptown Gallery (249 West End) To Feb. 3: Oils, Shomer Zunser. Valentine Gallery (16E57) Jan.: Paintings, Vito.
Vendome Art Galleries (339W57) To Feb. 3: Paintings, Hal Kravis, Wm. F. Walker; Watercolors, S. V. D. Kelburn.
Hudson D. Walker Gallery (38E57) To Feb. 4: Louis Ferstadt.
Walker Galleries (10E57) To Jan. 21: Durr Freedley; Jan. 23 to Feb. 11: Watercolors, Lily Cushing Emmet.
Weyhe Gallery (794 Lexington) To Jan. 28: Sculpture, Dorothea Greenbaum.
Whitney Museum (10W8) Jan. 24 to Feb. 17: Annual Sculpture & Print Exhibition.
Wildenstein & Co. (19E64) To Jan. 31: Paintings, Walter Gay.
Yamanaka & Co. (808 Fifth) To Jan. 29: Japanese Color Prints; Jan. 16 to 28: Chinese Tomb Jade.
Howard Young Gallery (1E57) Jan.: Old Masters.
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NOTRE DAME, IND. University of Notre Dame To Jan. 24: Paintings, Stanley S. Sessler.
OAKLAND, CALIF. Oakland Art Gallery Jan.: Watercolors, Emil Kosa, Jr.
OSHKOSH, WISC. Public Museum Jan.: California Water Color Show.
PHILADELPHIA, PA. Carlen Galleries To Jan. 23: Paintings A. S. Baylinson.
McClean Galleries Jan.: Paintings, Arthur Hahn.
Pennsylvania Academy From Jan. 29: Oil & Sculpture Annual Exhibition.
Philadelphia Museum To Jan. 21: Aqua-Chromatic Exhibition.
Warwick Galleries Jan.: Sculpture, Wharton Esherick.
PITTSBURGH, PA. Carnegie Institute To Jan. 22: Paintings, Guy Pene Du Bois, Robert B. Harshe.
PROVIDENCE, R. I. R. I. School of Design To Jan. 25: Masterpieces of Dutch Painting.
RICHMOND, VA. Virginia Museum of Fine Arts To Jan. 15: Preview Exhibition, N. Y. World's Fair.
ROCKFORD, ILL. Art Association Jan.: Contemporary American Paintings.
SACRAMENTO, CALIF. California State Library Jan.: Calif. Society of Etchers.
ST. LOUIS, MO. City Art Museum Jan.: Jades, Collection of Mrs. Edward Sonnen-schein; 33rd Annual Exhibition of Paintings, American Artists.
SAN FRANCISCO, CALIF. California Palace of the Legion of Honor To Feb. 5: Watercolors, George Post; Sculptures, Raymond Puccinelli.
M. H. De Young Memorial Museum Jan.: Glass Through the Ages.
Musum of Art Jan.: Albert M. Bender Collection; To Jan. 29: American Indian Art.
SPRINGFIELD, MASS. Museum of Fine Arts Jan.: Modern German Art.
SYRACUSE, N. Y. Museum of Fine Arts To Jan. 25: Paintings, Marion Bruce.
WASHINGTON, D. C. Corcoran Gallery To Feb. 7: Society of Miniature Painters, Sculptors & Gravers; Jan. 17 to Feb. 5: Etchings, Martin Lewis.
Musum of Modern Art To Jan. 22: Modern Sculpture.
Phillips Memorial Gallery To Jan. 20: Toulouse-Lautrec.
U. S. National Museum To Jan. 29: Etchings, Cyrus LeRoy Baldridge.
Whyte Gallery Jan. 23-Feb. 16: Paintings, Nikolai Cikovsky.
WILMINGTON, DEL. Delaware Art Center To Jan. 28: Tapestries.
YOUNGSTOWN, OHIO. Butler Art Institute Jan.: "New Year Show."

The Art Digest

BOOKS REVIEWS & COMMENTS

The Art Annual

REDESIGNED, typographically refurbished, and transformed into a biennial instead of annual publication, the first *American Art Annual* since early 1937 has just been issued as volume 34 in the faithful series published by the American Federation of Arts, (\$7). The work is edited by Alice Coe McGlaughlin, assisted by Virginia Botsford.

Bringing up to date all the regular directories contained in the series—directories of schools, museums, national and regional art organizations, Latin-American and Canadian organizations, scholarships, art periodicals and newspaper critics—the volume contains, in addition, a succinct summary of the past 18 months in American art by Florence S. Berryman, a list of all paintings and prints sold at auction at prices over, respectively, \$100 and \$50, and a complete, cross-reference index.

The growth of art interest in America is reflected in each new volume of this valuable reference and the statistics for the present work are significant. There are 166 art organizations listed for the first time; there are 80 additional art schools this year and no less than 23 additional art periodicals.

As usual, the most valuable feature in the *Annual* is its list of and salient information on every American museum and art organization, from the Alabama Art League to the American Academy in Rome.

A well collated, carefully compiled work, the new *Art Annual* remains the most useful reference book in the field of American art.

Two New Yorkers

While reading some poems of New York by Alfred Kreymborg, the writer, Stanley Burshaw, was put in mind of some lithographs he had recently seen by the New York artist, Alexander Kruse. A kinship of style seemed to exist, but, on investigation, Burshaw discovered that the two had never met. He introduced them and suggested the publication of *Two New Yorkers* (Bruce Humphries, Inc., \$1.75).

The slim volume contains verses by the one A. K. accompanied by reproductions of lithographs by the other A. K., and the two together provide an original piece of New York genre. Both are interested in the every-

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BOOKS RECEIVED

SAUL RASKIN, PAINTINGS AND DRAWINGS, 1938, by Saul Raskin. Published by the artist, 5 West 16th St., New York City; autobiographical notes (in English and Yiddish) and 125 black and white reproductions; folio size; \$5.

The record of an intense artist steeped in old world Jewish traditions. His autobiography is a document in sincerity; his art a moving expression.

THE MUSEUM AND POPULAR CULTURE, by T. R. Adam. New York: American Association for Adult Culture; 177 pp.; \$1.

A study of museums as instruments of culture.

SOME EUROPEAN ARCHITECTURAL LIBRARIES, their Methods, Equipment and Administration, by Talbot Hamlin. New York: Columbia University Press; (No. 5 in Columbia U. Studies in Library Service); 110 pp.; \$3.

A survey, ably presented.

Catalogues, Brochures, etc.

WILLIAM ROCKHILL NELSON COLLECTION, Kansas City, December, 1933. Handbook of the collection of the Nelson Gallery.

PATTERN, Two Lectures Given at the Fogg Museum by Graham Carey. Published by John Stevens, 29 Thames St., Newport, R. I., 75 cents. A discussion of the aesthetics of "form follows function," and "figure follows form," and a plea for the greater use of human will and intelligence in the normal production of art.

UNITED AMERICAN SCULPTORS, catalogue of their exhibition at the New School, New York. Foreword by Rockwell Kent. Reproductions of every sculpture exhibited. 25 cents.

AN EXHIBITION OF CHINESE BRONZES, catalogue of show at C. T. Loo & Co., New York. Foreword by LeRoy Davidson. Many excellent plates.

day aspect of the city and its own home folks about their daily tasks and recreation. The two have plenty of warm humor, honest realism, and native artistry in their respective crafts, and to both of them New York is home, be it ever so commonplace.

Burnshaw has added no little humor himself in assembling the poems and prints. Accompanying a lyric to the "trained carbon dioxide of yonder wandering tatterdemalion" is a reproduction of Kruse's well known *Musical Clown*—a knock-kneed derelict blowing vociferously on, and enmeshed in the tenacles of a big bass horn.

Kroch's Art Manual

One of the handiest quick references to art books on all subjects and branches of fine and applied art is the newly issued 1939 edition of *Kroch's Art Manual*, a spiral-bound catalogue listing and describing more than a thousand volumes. The catalogue is sent free upon request (10 cents postage) to Kroch's Bookstore, 206 North Michigan Ave., Chicago, III.

Fifty Americans

The "January Group" exhibition of oils, watercolors and sculpture being presented by the Academy of Allied Arts, New York, until Feb. 4, contains works by more than 50 American contemporary artists. Among the exhibitors are: John D. Preu, Katherine A. Lovell, F. G. Ely, Dorothy Lubell Feigin, Blanche Hamilton, Ronald Joseph, Helen Tomkins, Agnes A. Abbot and Ethel L. Smul.

For Jersey Artists

A WORLD'S FAIR pre-view of modern painting, sculpture and graphic arts by New Jersey artists will be held from Feb. 1 to 19 at the Newark Museum. Occupying the entire second floor, the exhibition will afford local artists a double opportunity to exhibit their works, for out of this show will be selected the exhibits that will represent New Jersey artists in the Fair's 6-month exhibition.

Arthur F. Egner, president of the Newark Museum; Gus Mager, painter; Lynd Ward, printmaker; and F. G. R. Roth, sculptor, form the jury which will choose the pre-view exhibits from among the entries. Artists wishing to enter this show should have their work at the Newark Museum not later than Jan. 23. For full information and entry blanks write the Museum, 49 Washington Street, Newark, or the Department of Contemporary Art, New York World's Fair, New York.

In Sutton Place

The group exhibition current at New York's Sutton Gallery until Jan. 16 is made up of the work of 17 artists, with the exhibits ranging from a figure piece by the academician Charles C. Curran to a landscape by the primitive Lawrence Lebduska. The latter artist, formerly a worker in stained glass, reacts to his scene with a child-life disregard for perspective and form, being more interested in surface design. *Vanity Fair*, before its disappearance into the lush format of *Vogue*, said of one of Lebduska's landscapes that it "has both the naïveté of Rousseau and the technical perfection of a miniature."

Two different approaches are seen in Anne Goldthwaite's sketchy watercolor of a horse and buggy and in two vigorously worked oils by Nathan Hoffman, the gallery's director. With a few deft strokes, Hoffman has, in one of his offerings, set a group on a beach and drenched them with sunlight. Nearby is a moody winter street scene by Maurice Kish. Flaming reds set the pace for *Entertainment*, in which Ellis Wilson presents a group of Cuban dancers.

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THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

WOMEN'S ACTIVITIES & AMERICAN ART WEEK

National Director, Florence Topping Green
104 Franklin Avenue, Long Branch, N. J.



AMERICAN ART AND THE WOMEN OF AMERICA

A Peaceful Nation Excels in Art

America has an advantage over all other great nations, for when a country is involved in the turmoil of war, or when it is spending every cent for armament in the hope of avoiding a conflict, there is no leisure or money to be spared for art. It is well known that in times of stress all cultural things are sidetracked.

From the newspaper accounts concerning American Art Week celebrations, which have been received from every part of the United States and from several American possessions, plans for fostering and assisting American art have made great headway. This coming year we will have lectures with slides on American Art to offer to our State directors and committees.

The best sign of all is that a desire for the possession of art has been fostered, and many sales made. This is only a beginning, for once a patron buys a painting or a piece of sculpture, he is soon apt to become a collector, and must buy more and more.

Oregon's Fine Record

Mrs. F. R. Hunter is carrying on the excellent work and keeping up the high record of the late Mrs. Harold Dickson Marsh in Oregon. She writes that they have gained for American Art Week the support of their most outstanding educators, among whom are Dr. Frederick M. Hunter, Chancellor, Oregon State System of Higher Education; Dean Milan, Dean Powers and Professor Fairbanks.

The Club women of Oregon gave their hearty co-operation and support, as did the State Librarian, and many artists who before this had been indifferent took part.

Many radio talks were given dealing with American art, and these talks were used as topics of discussion in the school room.

A special feature in connection with the exhibition of work by League painters in the galleries of the Gill Company was a "draw prize," an oil painting by P. L. Manser. This was won by the Monday Musical Club, a member of which was lucky in the drawing. The second prize, a print, was won by the Portland Grade Teachers Association.

All art organizations and groups were mobilized to bring before the public non-commercial creative work of American artists. Mrs. Hunter and Mrs. M. H. Strange, who directed all Art Week activity outside of Portland, listed chairmen in fourteen sections of the State. Already plans are being laid for next year.

It is to Oregon that we are indebted for the Florence E. Marsh Memorial Prize for Art Week observances, which is given each year by Mr. Harold Dickson Marsh.

Organization in Texas

Every part of the state has a chairman working for art in America. Mrs. Greenleaf Fisk

and Mrs. Henry Drought have been in charge of Art Week in Texas for five years, and all of the leading Texas art organizations are falling in line in presenting art exhibitions of artists of the state, organizing contests for children, stimulating newspapers to widely publicize their activities and giving recognition to local historical places. It was most encouraging to have the whole hearted support of many of the leading artists and art instructors, including Dr. S. Gideon, Dr. Samuel P. Ziegler, Dr. James Chillman and many leaders among the women's clubs and teachers' colleges.

Bolander of Ohio Reports

Karl Bolander, State Director of the League's Ohio Chapter, attended the meeting of the National Executive Committee last week. He assured us that interest in Ohio is increasing year by year. There, also, the work for American art and artists is not confined to one week, but interest is kept alive all year round. Mr. Bolander spoke of lecturing before thousands of people during the past year, and of their increasing interest, as shown by questions asked from the floor. One of the features of Ohio's Art Week was an exhibit of pictures from "Young America Paints."

To show how Art Week work is spreading, instead of being confined to a few cities, as it formerly has been, Ohio sent in the names of 150 assistant Chapter Chairmen in small cities and towns. In each of these places work for American art is being carried on.

News from Louisiana

Amos Lee Armstrong is well known to the Art Week directors in all of the states, because his interesting painting, *Louisiana Bayou*, is one of our prizes this year, and a reproduction of it appears in the League's pamphlets.

The book of clippings sent in by Mr. Armstrong strongly bears the League seal painted on the cover, and the first page is devoted to a map of Louisiana showing every section of the State that celebrated American Art Week, together with the museums, clubs and colleges that sponsored it. As State Director, Mr. Armstrong toured every section. He reports that the high points of the Art Week observances were the opening of the new \$550,000 art museum in Shreveport, and that of the art museum established in the old State Capitol building by the newly created Louisiana Art Commission.

Mrs. Helen E. Christman, co-Director with Mr. Armstrong, recently completed a similar tour throughout the state; she has just received the appointment of Penny Art Fund Chairman in the General Federation of Woman's Clubs.

The armless artist, Mary Belle de Vargas, entertained thousands who watched her paint with her feet at the Street Fair in Shreveport. All over the state paintings were placed in show windows. The State Board of Education inaugurated an organization of all public schools for future Art Week observances and Mr. Armstrong toured the entire state in the interest of American art.

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

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NATIONAL VICE-CHAIRMAN : ALBERT T. REID
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A national organization of American artists and art lovers, working impersonally for contemporary American art and artists.

A New Year's Message

The artist is by nature an individualist—he has made his place in his profession by the labor of his hand and the sweat of his brow, and he works best alone. His group associations are only enjoyed in his moments of relaxation.

He fails as a class to realize that he could best make his individualism felt if he had a strong organization behind him. The American Artists Professional League has striven to create such an organization in the conviction that a league of artists embracing the great number of workers in the visual arts together with those who do not work but love and enjoy art, would be a power of such potency that its members would be able to command attention for the mutual benefit of the profession as a whole.

The League does not ask the artist to forget his time-long question—"What is there in it for me?" but only to enlarge that question to—"What is there in it for me and my fellow workers?"

A strong League will endow the individual artist with power beyond his imagination, and the betterments from many sources will be his, not for the begging, but on demand.

League's Annual Dinner

The Annual Dinner Meeting of the League will take place again this year in the Art Gallery of the Salmagundi Club, 47 Fifth Avenue, New York City. The exact date has not yet been set, but it will probably be sometime early in February. This dinner will mark the beginning of our twelfth year as an organization.

Invitations will be sent out to League members as soon as the date is definitely determined. Please be sure to send in your reservations promptly.

At the Annual Meeting, announcement will be made of the awards earned by our State Chapters for the work done in connection with the observance of American Art Week in 1938. At this time also an announcement will be made of the prize paintings which are to be offered to League Chapters for the celebration of American Art Week in 1939.

An interesting program is being arranged for this assembly, and the details will be published in a later issue. We had a large and enthusiastic gathering last year, and are looking forward to another very happy occasion.

Three States Win Bonus

In November, 1937, the National Executive Committee of the League offered a bonus to each Chapter which should enroll one hundred or more new members during the ensuing year, this bonus to take the form of a refund from the National Treasury to the Chapter Treasury, of \$1.00 for each new member so enrolled. We are happy to announce that three State Chapters have won this bonus. They are: the New Jersey Chapter, under the chairmanship of Mrs. William Wempe; the Maryland Chapter, of which Mrs. Florence Lloyd Hohman is Chairman; and

NATIONAL REGIONAL CHAPTERS COMMITTEE
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154 West 57th Street, New York
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CHAIRMAN : ORLANDO ROULAND
130 West 57th Street, New York

the Pennsylvania Chapter, of which Mrs. E. Clinton Rhoads is Chairman. Membership figures establishing the right of these Chapters to this special award are now in the hands of the National Treasurer, and the refund will be made within a short time.

What Do You Think?

In the issue of January 1st, there appeared an invitation to various State and Local Chapter Chairmen to send in to the National Secretary anything that they might have to say in regard to their experiences in League work, their ideas for its improvement or expansion, or any criticisms or complaints they may wish to make. This invitation is now being repeated. The National Executive Committee would like to build up a lively forum for the exchange of ideas and opinions. They would like to hear not only from League chairmen and committee members, but also from any member — or non-member — who has something to say. Tell us how you think the League might be made more valuable for your own State, or what you think our organization could do to help your own city or community. We would like, too, to have expressions of opinion on the layman's point of view concerning matters of art, or questions as to points upon which the layman might like to have some explanation.

Discussion of such matters would be of great aid in planning for expanding and making more effective the program of the League.

So—send in your thoughts and your ideas. Even one clear sentence may open up a whole new field of discussion.

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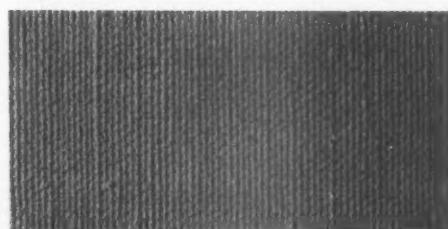
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Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

Albany, N. Y.

FOURTH ANNUAL EXHIBITION BY ARTISTS OF THE CAPITAL REGION, April 1 to May 15, at the Albany Institute, Albany, N. Y. Open to artists within 100 miles of Albany. Oil, watercolors and sculpture. Jury. No fee. Cash prizes. Last date for return of entry cards March 1. Last day for arrival of exhibits March 15. For information address: R. Loring Dunn, Curator, 125 Washington Ave., Albany, N. Y.

Atlanta, Ga.

SOUTHERN PRINTMAKERS SOCIETY 4TH ANNUAL ROTARY, opens March 1, continuing 12 months, 15 exhibitions. All graphic media. Five or more cash prizes. Open to members (\$3 membership fee includes presentation print). Last date for return of entry cards and prints, Feb. 10. For information, address the Secretary, Frank Hartley Anderson, 60 La Prado, Atlanta, Ga.

Chicago, Ill.

HOOSIER SALON, Jan. 28-Feb. 11, at Marshall Field & Co. Open to artists associated with Indiana. Media: oil, watercolor, tempera, prints, sculpture. Fee \$5 (sculpture \$3). Jury. Many cash prizes. Last date for return of entry cards January 20; for arrival of exhibits January 20. For information address: Mrs. C. B. King, Exec. Chairman, 211 West Wacker Drive, Room 814, Chicago, Ill.

Denver, Colo.

ANNUAL EXHIBITION OF THE DENVER ARTISTS' GUILD, Feb. 5-28, at Chappell House, Denver, Colo. Open to members. Media: oil, watercolor, graphic arts. Closing dates not announced. For information address: Marion F. Phillips, Corresponding Sec'y. Artists Guild of Denver, 1360 York St., Denver.

Hartford, Conn.

29TH ANNUAL EXHIBITION OF THE CONNECTICUT ACADEMY, March 4-26, at the Mayon Memorial Museum. Open to all artists. Media: oil, sculpture, black and white. No fee. Jury of selection. Last date for arrival of exhibits: Feb. 24. For information address: Carl Ringius, Sec., Box 204, Hartford, Conn.

New York, N. Y.

COMBINED EXHIBITION OF AMERICAN WATER COLOR SOCIETY AND NEW YORK WATER COLOR CLUB, Feb. 10-25, at American Fine Arts Society Bldg., New York City. Open to all artists. Media: watercolor and pastel. Fee \$1 for non-members. Jury of selection. Cash prizes totaling \$500 and other medals and awards. Last day for return of entry cards and arrival of exhibits Feb. 1. For full information address: Exhibition Secretary, American Water Color Society, 215 West 57th St., New York City.

Washington, D. C.

48TH ANNUAL OF THE SOCIETY OF WASHINGTON ARTISTS, Jan. 28-Feb. 10, at the Corcoran Gallery of Art, Washington. Open to artists of Maryland, Virginia, and the District of Columbia, and members. Media: oil and sculpture. Entry fee \$1 for non-members. Jury. Cash prizes. Last date for return of entry card, Jan. 16; for arrival of exhibits Jan. 20. Address: Miss Dorothy M. Davidson, 1825 F Street, N. W., Washington.

THE 16TH CORCORAN BIENNIAL, March 26-May 7, at the Corcoran Art Gallery, Washington, D. C. Open to living Americans. Media: oil. No fee. Jury of selection. Last date for return of entry cards Feb. 25; for arrival of paintings Feb. 28. Prizes: 1st, \$2,000 and gold medal; 2nd, \$1,500 and silver medal; 3rd, \$1,000 and bronze medal; 4th, \$500 and honorable mention. For information address: Miss Emily P. Millard, Manager of Special Exhibitions, Corcoran Gallery of Art, Washington.



Bird Cage: FRANK LONDON

New York Fortnight

[Continued from page 19]

temporary show for the Golden Gate San Francisco Exposition. With supreme disregard for the fact that there will be a World's Fair here, too, this Summer, the former Baltimore director, with an eagle eye for quality, seems to be shipping the cream of things to the Coast.

Modern French primitives, introduced last season at the Museum of Modern Art, are providing one-man shows at two galleries. The Perls Galleries are showing this month and next, works by Jean Eve, one of the best in the group show last season. At the Valentine Gallery the painter Vivin, distinguished for his multiplicity of stones and bricks, is being shown.

The well known trio of abstract artists, Albert Gallatin, George L. K. Morris and Charles Shaw, are exhibiting until Feb. 8 at the Jacques Seligmann Galleries with a set of new paintings done in the last six months. These three men form a remarkable team: all are members of old New York families that date prominently back to the Revolution; all are passionately interested in non-objective art; all are writers; and they have exhibited as a trio in New York, Paris and London. A detailed report of the exhibition will appear in the next issue.

One of the highlights of the season will be a one-man show by Yasuo Kuniyoshi, opening Jan. 24 at the Downtown Gallery. This is the first show by Downtown's famous artist in some time. Before that show, the same galleries will present the New York debut of Jack Levine, one of the Federal Art Project "finds." Dates: 17th to Feb. 4.

Black and whites and watercolors by Segonzac are currently on view at the Carroll Carstairs Gallery. This exceedingly strong

modern French artist has not been exhibited for some time in Manhattan.

For whimsy, Berenice Cross. Her pictures at the Contemporary Arts Gallery amused and delighted several of the critics, because her whimsy is in terms of sheer paint and color. She is "not only adept at the light and playful touch," wrote Jerome Klein (*Post*), "but she knows how to satirize the super-whimsical in the person of a poet, who muses, bird in hand, on a bench."

For lyricism, O. A. Renne. His watercolors on view at the Marie Harriman Gallery contain some of the most magical effects that can be achieved in this medium. It is a "natural" with him, and though the subject is repeated over and over—the N. J. Palisades, —Renne seems to click every time—and he is in his seventies.

For a delicious gift of satirical insight," as Edward Alden Jewell puts it, Dorothea Greenbaum's sculptures at the Weyhe Gallery. "Character strongly suffuses everything Mrs. Greenbaum does—the character that belongs to the artistry itself—the character of the individual subject."

For forcefully animated views of New York, Floyd Clymer, showing at the Milch Galleries with his first show. The artist likes the blue of a winter sky in New York as the backdrop for the jagged jumbled forms of the city's cubistic architecture, and he gets some effective, cottony snow scenes. Son-in-law of Frederic Waugh, but as different from him as was Waugh's son, Coulton, earlier this season.

"Quietly pleasing and accomplished," are the sculptures of Ethel P. Hood, in the opinion of Melville Upton of the *Sun*. Miss Hood's work was recently exhibited at the Decorators Club . . . Y. K. Chang's "fingertip paintings" at the Guy Mayer Gallery will continue on view through the 28th. Chang is well versed in the Chinese tradition . . . A movement is under way in New York to save the Federal Art Project. It is backed by non-project "Friends of the Federal Art Project" and their program is now being shaped (along sensible lines, too). Details later . . . The Metropolitan Museum will announce an interesting list of Hearn purchases next month.

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